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LITERATURE.

"ENGLISH MEN OF LETTERS."

Keats. By Sidney Colvin. (Macmillan.)

A CRITICAL monograph on Keats, in which should be distilled all the new material that, since the appearance of Lord Houghton's biography, has been furnished by the industry of poetical students, has long been a desideratum. Indeed I remember hearing Lord Houghton himself say so at the very last interview I had with that most genial of men and most charming of biographers; and I well remember, too, that among the names of the critics who on that occasion were mentioned as being peculiarly well equipped for the task of preparing such a monograph that of Mr. Colvin was one. For surely the very ideal of the literary monograph is (if not Prof. Jebb's *Bentley*) Mr. Colvin's *Londor*. And with regard to the book before me, on every page will be found evidence of that care and that scholarly conscience for which Mr. Colvin is distinguished even among English scholars. Every kind of information from every source has been examined with an honest sagacity which nothing can escape. With regard to the letters to Fanny Brawne, Mr. Colvin's remarks on their publication are severe; but he says, and says truly, that a biographer "cannot ignore these letters now that they are published." I think, however, that as a real and trustworthy exposition of the passionate heart of a poet too much has been made of these letters, both by those who have read them with sympathetic, and by those who have read them with unsympathetic, eyes. The love-passion when most intense is not so valuable as we find it here. Perhaps, indeed, the mere impulse towards articulate expression must always be taken into account when we set about to judge of the expressed emotions of a writing man, whether in prose or verse. That it is possible for a man to become what Shakspeare calls "passion's slave"—possible for a man to melt in the grip of passion like wax in fire—is, of course, true. In real life we see it in the case of Nelson; in drama we see it in the case of Othello; but then the man thus enslaved is not one who writes such letters as Keats's. I do not, therefore, mourn over Keats's passion, as Rossetti used to do, nor get angry with it, as Mr. Swinburne does. Deeper than his passion for any woman was Keats's passion for poetry. This would soon have conquered the transient flame for Fanny Brawne—that very type of the hard-mouthed female Philistine of England, who, with a wisdom beyond her years, preserved and carefully labelled the bard's love-letters, "because," as she said, "they might some day be of value." That

other passion, however, the passion for poetry, was a serious matter.

Like Lord Houghton, and like all the writers upon Keats who have succeeded Lord Houghton, Mr. Colvin is inclined to speak of this passion as though it were not serious—to speak of the attacks of *Blackwood* and the *Quarterly* as though they had no serious effect upon Keats's life and happiness. Pleasant, indeed, must it be to an admirer of Keats if he can take this view of the matter. That there was in Keats's constitution a tendency to phthisis is, of course, beyond question; but those who have watched the progress of this disease must have observed that in the life of a young person of consumptive tendency there is a period, ranging generally in the case of a young man between eighteen and twenty-five, and in the case of a young woman between sixteen and twenty-three, when the chief remedy against the further advance of the foe is entire peace of mind. If, during this period, the consumptive patient can (besides being fostered by all those conditions of a physical kind which are now at the command of medical science) be shielded from mental troubles—from all those disturbances of the emotions to which young people at this period of life are peculiarly liable—disturbances which exhaust that nervous current which is so sorely needed at the very fount of life itself—if this can be compassed, it is astonishing what nature will do in her struggle against the most deadly of all her foes. But let there come upon the patient during this period any great calamity, or even any vexation of a deep kind—especially if insomnia should set in—and results will follow exactly similar to those recorded in the case of Keats. I have myself seen cases where young people whose constitutions had been struggling bravely with the foe were struck down and hopelessly shattered by a very short period of mental trouble. If there has been among English poets a man so proud as Chatterton it was surely Keats. That so proud a man as he would try to conceal his wound was of course natural and, indeed, inevitable; but that he suffered deeply—that he "bled inwardly," as Chatterton bled—there is only too much evidence existing. The alarming symptoms set in immediately after he read the two venomous and contemptuous articles that live in connexion with his name as a shame and a disgrace to the profession of letters. It is true that although at first he declared that he would "write no more poetry, but try to do what good he could in some other way," he soon "pulled himself together" (as the saying is) and treated the annoyance "as one merely temporary, indifferent, and external." But in order to realise what he suffered Mr. Colvin must remember how extremely ambitious was Keats—how proud, how courageous against every shaft of the "coarse world" but ridicule—and also how powerful for good or ill was in those days an article upon a young poet in *Blackwood* or the *Quarterly Review*. He must remember that the two poetasters who edited those journals—though their very names are now but faint echoes in the literary arena, while the name of the apothecary's boy they assailed is a growing music in the world's ear for ever—were then men of very great consideration, and spoke

through organs of so great influence and authority that when Keats's tragedy, "*Otho the Great*," was afterwards offered to the theatre, Keats's friend Brown advised that the author's name should be suppressed on account of the ridicule surrounding it. Certainly it is not pleasant to think that the premature death of a poet whom both Mr. Matthew Arnold and Mr. Colvin name in the same breath with Shakspeare should have been partly brought about by the low-bred insolence of a man like Gifford and the tipsy vulgarities of a man like Wilson; but if it is true, we must accept the truth, however unpleasant, and hold it up as a warning to critics.

To Mr. Buxton Forman's exhaustive labours in Keatsian bibliography, and also to Mr. W. T. Arnold's admirable introduction to the one-volume edition of Keats, published in 1884, Mr. Colvin does full justice. It is a pity that Mr. W. T. Arnold's essay is not more widely known. Also, Mr. Colvin has had access to certain papers and correspondence left by the late Joseph Severn, which have been put into the hands of Mr. William Sharp, to be edited and published at his discretion. And it is interesting to know that these papers contain, in Mr. Colvin's judgment, "materials for what should be a valuable biography."

As to Mr. Colvin's remarks on Keats's poetry, the reader will, I think, find himself agreeing with most of them. Of the "*Ode on a Grecian Urn*," and the "*Ode to the Nightingale*," Mr. Colvin says that "both are among the veriest glories of our poetry." And few indeed are those who would gainsay him. In speaking, however, of the odes it should always be remembered that the difference between the elegiac odes of Keats and Wordsworth, and the impassioned odes of Shelley and Coleridge, is a difference not of degree but of kind. I have often thought, indeed, and have elsewhere suggested that a new name should be found for the elegiac ode, wherein the "fine frenzy" of the prophet is subdued by the pensive grace of the artist. To say which is the finer kind of ode, the ode of Shelley or the ode of Keats, might be difficult and even presumptuous. There will always be critics, I suppose, who, like Mr. Swinburne, set the "*Ode to France*" and the "*Ode to the West Wind*" above the "*Ode to a Nightingale*" and the ode on the "*Intimations of Immortality*"; and there will always be critics who, like Mr. Matthew Arnold, do the reverse of this. But here, as in all things, Mr. Colvin agrees with Mr. Matthew Arnold. To him, Keats's odes are evidently the very finest in the language; and I, for one, dare not with any great emphasis challenge his judgment.

Mr. Colvin does not, I think, over-estimate the damaging effect of Leigh Hunt's jaunty mannerisms upon Keats's earliest poems. Only upon the very lowest slopes of Parnassus, if at all, is jauntiness a poetic mood. Poetry is a sacred thing—as sacred to-day as it was when "*Job*" was written. Though science demonstrates ever so triumphantly the insignificance of the little human singer, the insignificance of the little planet from which he pipes to a universe where suns are thicker than the sands of Norfolk, poetry is still a sacred thing; and he who is not as

earnest as the martyr at the stake is but a sorry poet, though, very likely, a worthy man of prose. Hunt's pert familiarities are sufficiently irritating in his own work, where, at least, they are in a congenial jaunty setting: interspersed among Keats's verses—which, if not at any moment quite earnest enough, are at least rich and romantic and "beautiful exceedingly"—they become intolerable.

The rugged movements in which Keats so freely indulged are also commented upon by Mr. Colvin. These, however, were owing partly to the influence of Hunt's mistaken theory about the rhyme-pause, and partly to the fact that Keats's natural ear for rhythm was not, perhaps, so fine as to be entirely adequate to his other amazing poetical gifts. I have always thought that Mr. Swinburne's unrivalled rhythmic powers have made him less than just to "Endymion," where Keats, in his determined revolt against eighteenth-century canons and eighteenth-century movements, does certainly perpetrate some astonishingly inharmonious lines. In spite of this, however, not only in "Endymion," but also in such poems in Keats's first volume as "Sleep and Poetry," there are lines and even passages of some length which give full promise of all his future greatness as a poet. This, I am well aware, will be considered by many a rash saying, but I say it after much study of Keats and with a full recollection of all the puerilities in "Endymion."

I have touched already or shall touch upon so many points in this interesting volume that I have no space to discuss here so large a question as that of "Hyperion: a Vision" in its relation to the original "Hyperion"—a subject upon which Mr. Colvin has expended very great and very intelligent research and care. Yet I hope to say something about it on another occasion.

Upon the glorious fantasia "The Eve of St. Agnes" many good things have been written from the days of Leigh Hunt to the present time, but nothing better than the following:

"As this poem does not attempt the elemental grandeur of 'Hyperion,' so neither does it approach the human pathos and passion of 'Isabella.' Its personages appeal to us, not so much humanly and in themselves, as by the circumstances, scenery and atmosphere amidst which we see them move. Herein lies the strength, and also the weakness, of modern romance—its strength, inasmuch as the charm of the mediæval colour and mystery is un-failing for those who feel it at all—its weakness, inasmuch as under the influence of that charm both writer and reader are too apt to forget the need for human and moral truth; and without these no great literature can exist."

These last words are especially wise and true. Poetry must always, as I once said before, reflect the life of nature or the life of man, else it is "nothing worth"; and for this very reason I do not fully agree with the remarks that follow, where Mr. Colvin defends the astounding moonlight effects in "The Eve of St. Agnes":

"The painted panes in the chamber window, instead of trying to pick out their beauties in detail, he calls:

'Innumerable of stains and splendid dyes
As are the tiger moth's deep damask'd wings,'

a gorgeous phrase which leaves the widest range to the colour-imagination of the reader,

giving it at the same time a sufficient clue by the simile drawn from a particular specimen of nature's blazonry. In the last line of the same stanza:

'A shielded scutcheon blush'd with blood of queens
and kings,'

—the word 'blush' makes the colour seem to come and go, while the mind is at the same time travelling from the maiden's chamber on thoughts of her lineage and ancestral fame. Observation, I believe, shows that moonlight has not the power to transmit the hues of painted glass as Keats in this celebrated passage represents it. Let us be grateful for the error, if error it is, which has led him to heighten, by these saintly splendours of colour, the sentiment of a scene wherein a voluptuous glow is so exquisitely attempered with chivalrous chastity and awe."

Here again, however, the subject is much too large a one to be fully discussed in a brief review; and I will merely say that, beautiful as are Keats's moonlight effects in this poem, they would have had a beauty of a far higher kind had they "reflected the life of nature." In "the seven-fold heaven of poetry," both fancy and imagination have, no doubt, a seat, yet, perhaps, in the seventh heaven, fancy hardly holds a place at all. It is the eye of fancy that sees the "warm gules" shed by moonlight through a stained glass window. Imagination knows no such effects, for imagination has the certitude of logic: she can never go wrong: she reflects the life of nature as surely as she reflects the life of man. To us of this scientific generation, whose eyes have been trained to look upon nature with faithful and loving eyes, it is almost incredible that Keats, and not only Keats, but a man of the highest objective power like Scott, could ever have given to moonlight a power which everyone in our time knows moonlight never could and never did display—in the northern hemisphere, at least; how it may be in Australia, where the moon is said to be half as powerful as the sun, let the critics of Australia tell us. The artistic growth of a true imagination is an organism as vital as any of the natural growths of the woods and fields; and even if Nature's own "violets" happen to be not "radiant" as fancy would have them, but "dim," Shakspeare calls them so. All Mr. Colvin's remarks upon the "Eve of St. Agnes" are so striking, however, that I cannot refrain from giving a second quotation from them:

"If the unique charm of the "Eve of St. Agnes" lies thus in the richness and vitality of the accessory and decorative images, the actions and emotions of the personages are hardly less happily conceived as far as they go. What can be better touched than the figures of the beadsman and the nurse, who live just long enough to share in the wonders of the night, and die quietly of age when their parts are over; especially the debate of old Angela with Lorenzo, and her gentle treatment by her mistress on the stair? A critic, not often so in error, has contended that the deaths of the beadsman and Angela in the concluding stanza are due to the exigencies of rhyme. On the contrary, they are foreseen from the first: that of the beadsman in the lines:

'But no—already had his death-bell rung;
The joys of all his life were said and sung';

that of Angela where she calls herself

'A poor, weak, palsy-stricken, churchyard thing,
Whose passing bell may ere the midnight toll.'

Madeline is exquisite throughout, but, most of all, I think, at two moments: first, when she has just entered her chamber—

"No uttered syllable, or, woe betide:
But to her heart, her heart was voluble,
Paining with eloquence her balmy side";

and afterwards, when awakening, she finds her lover beside her, and contrasts his bodily presence with her dream:

"Ah, Porphyro!" said she, "but even now
Thy voice was at sweet tremble in mine ear
Made tunable with every sweetest vow;
And those sad eyes were spiritual and clear;
How changed thou art! how pallid, chill, and
drear!"

The "critic" here criticised is myself. And if Mr. Colvin has misread my words, the fault, I can well believe, has been my own lack of perspicuity and not my critic's lack of perspicacity. Undoubtedly I did once quote the last stanza of the "Eve of St. Agnes" as an illustration of the very great pressure of rhyme-demands upon the wings of Keats's imagination:

"And they are gone; ay, ages long ago
These lovers fled away into the storm.
That night the Baron dreamt of many a woe,
And all his warrior-guests, with shade and form
Of witch, and demon, and large coffin-worm,
Were long be-nightmar'd. Angela, the old,
Died palsy-twitch'd, with meagre face deform;
The beadsman, after thousand aves told,
For aye unsought for slept among his ashes
cold."

And then I said what has aroused Mr. Colvin's displeasure:

"Now if we consider how fantastic (according to the law of association of ideas) are the conceptions of "coffin-worm" and "meagre face deform" in relation to the elopement of two lovers, and if we also recollect how few are the available rhymes to the initial rhyme-word 'storm,' we shall see that it was rhyme-necessity alone which caused the warriors to dream of 'coffin-worm'; and rhyme-necessity alone which caused poor Angela (who deserved 'to die on a feather-bed sipping a cup of spiced wine') to have such a miserable latter end, going off 'palsy-twitch'd, with meagre face deform.'"

Let me assure Keats's generous champion that I had in no way forgotten Angela's description of herself in the early part of the poem (indeed, who could forget a line of "The Eve of St. Agnes"?); and yet I feel that in this beautiful romance Angela would not—but for the tyrant, rhyme—have been allowed to leave behind her the uncomfortable memory of the "meagre face deform" of a disfigured corpse; and as to the jolly warriors, I feel sure they would have dreamt of hawk and hound, or else of the delight of battle, and not of the "coffin-worm," but for the same tyrant, who forced the hideous nightmare upon them. The beadsman, however, and his sleep among his ashes cold, I had, as my words show, accepted with as little demur as Mr. Colvin himself, whose "gentle wrath" on behalf of Keats I would fain appease.

On the whole, then, those who read this delightful little volume will admit that Mr. Colvin in his treatment of Keats is almost as happy as he was in his treatment of Landor. I say "almost" as happy, and yet not quite. Good as is the present monograph, it is not, perhaps, so vigorously written as the one on Landor, nor do the critical remarks seem to be quite so original or quite so ripe. If, however, in answer to these strictures it

should be argued that ripeness of poetical criticism is as rare as original poetry itself, I should hardly know how to find an answer to such an argument. Mr. Matthew Arnold has declared that this age of ours is the age of criticism, not the age of original artistic work. On such a subject he is naturally listened to with very special respect; for, not only is he himself illustrious both as poet and as critic, but he has been pointed at as "the most distinguished man of letters in England" by the finger of England's Lord Chief Justice—a finger that must be assumed to point with authority whenever it is so condescending as to point in the literary direction at all. Yet when one recalls Mr. M. Arnold's own splendid achievements in original poetry, when one recalls the splendid achievements of Lord Tennyson, of Mr. Browning, of Mr. Swinburne, of Mr. William Morris, one cannot but ask oneself, where is the contemporary criticism that can be set beside such a body of original work as these latter days have produced? I will not say that it is the thought of this—the thought that in no department of literature is there so little originality as in criticism—which makes the critics of our time so modest; for the acknowledged chief of contemporary poets has failed to discover any modesty at all in the judgment of critics and in the "chorus of indolent reviewers." But surely if ever there was a time when man's gregarious instinct for "following a leader" was seen in the critic rather than in the poet, it is seen in the present age of monographs and popular biographies. Only let one powerful or brilliant writer of recognised authority say a thing with brilliance or with power, and howsoever fantastic the thing said may be, it is taken up by hundreds of writers of whose brilliance and power the well-bred reader says as little as possible, until, at last, by mere force of reiteration it becomes an axiom. For instance, when Mr. Ruskin discoursed in his usual eloquent fashion of the "pathetic fallacy," if he had declared that to inform the unconscious universe with our own consciousness—our own passions and our own emotions, as the poets are wont to inform her—is to violate the laws of logic and common-sense, he might have been right; but when he tells us that the poet in so doing violates the sanctions of art and the laws of true imagination, he forgets that what logic and common-sense call the "pathetic fallacy" is part and parcel of the illogical soul of man—that without it there could have been no poetry at all, no language at all, no intelligence at all save that which belongs to the "pensive somnambulism of the lower animals." He forgets that every word in every tongue is charged with this "pathetic fallacy"—nay, is the outcome of this "pathetic fallacy." Nevertheless, Mr. Ruskin's phrase has been the central thought of how many critical utterances!

By these remarks I do not in the least mean to say a word against the brilliant genius of Mr. Ruskin, nor do I mean to insinuate that Mr. Colvin has been taken captive by it. Indeed, the reader of this monograph, for having been spared the usual talk about the "pathetic fallacy," will be delighted to give the writer of it all the gratitude that such self-abnegation deserves.

Yet there is another writer of genius whose every will-o'-the-wisp Mr. Colvin is ready to follow whithersoever it may lead. I allude, of course, to the discoverer, fosterer, and patron of the famous "Celtic element." Many a reader must, I fear, have fled from Mr. Colvin's book in alarm on coming upon these ominous paragraphs.

"In the gifts and temperament of Keats we shall find much that seems characteristic of the Celtic rather than the English nature. Whether he really had any of that blood in his veins we cannot tell. His father was a native either of Devon or of Cornwall; and his mother's name, Jennings, is common in, but not peculiar to, Wales.

"Was it that, along with what seems his Celtic intensity of feeling and imagination, he had inherited a special share of that inward gloom which the reverses of their history have stamped, according to some, on the mind of the Celtic race?"

"The Celtic instability," a reader may perhaps surmise who adopts that hypothesis as to the poet's descent. Whether the quality was one of race or not, it was proverbially inseparable from the peculiar complexion of Keats's genius."

For my own part, when I came upon "Celtic gloom" I really did flee from the book in terror, and that day I read no more. For, if Mr. Ruskin's "pathetic fallacy" has been a blessing to the word-joiner and a torture to the real student, what shall be said about Mr. Matthew Arnold's dreadful "Celtic element." I once knew a poet, and a great one, who for years dared not open a book of contemporary criticism, so great was his fear lest he should come upon the "dreaded name" of the "Celtic Titan" and his element. And this gives me an opportunity of once more imploring the critics to have mercy upon us, and to leave that discontented and sublime Titan alone for the next quarter of a century at least.

Everyone who has thought upon nature, the great dumb mother who bore us, knows that, although she usually gazes out upon man with frank and open eyes, she sometimes will fall into another mood, and seem to be a beautiful spirit, dreaming of man's destiny—seem, in short, to be gazing at him with eyes of wonder, or else of mysterious joy, or else of a prophetic sorrow whose very greatness has made her dumb. And the recognition of this aspect of nature is, we may be sure, as old as the human race; the expression of it is, we know, as old as the very earliest poetry that has come down to us; for the expression of the "witchery and fairy charm" of nature, is the expression of the great religious heart of man. And because this quality of nature was to be found everywhere, and was essentially no more Celtic than it was Scandinavian or Finnic or Polynesian, Mr. Arnold called it the "Celtic element." In that delightful spirit of poetic whim which is one of his most charming characteristics he chose to call it so, and made us all—"Celts" as well as "English"—happy, especially the "English." That there was any reason for calling this quality the "Celtic element" or that Mr. Arnold had any special knowledge of matters Celtic entitling him to talk as sweetly and glibly

about the "Celtic element" as Mr. Ruskin talked about the "pathetic fallacy," there was no need to enquire, any more than there was need to enquire what was Mr. Arnold's special knowledge of Shelley's poetry that enabled him to declare that the author of "Prometheus Unbound" would go down to posterity not as a poet, but as the most elegant and accomplished polite letter writer of his time. So fascinating a writer is Mr. Matthew Arnold, so all conquering is his own wizardry and fairy charm, that had he chosen to call it the Maori element, the Timbuctoo element, or the element of the Cloud-cuckoo Townians, he would still have delighted us English Philistines, who are, it seems, the only people without the "fairy charm," and love to be told so. No one in this Philistine island would have had the courage or the hardness of heart to ask Mr. Arnold how the Celts first obtained their "element," and how, after so many changes, they managed to keep it, and transmit it through English poets to us. For, true as well as charming as Mr. Arnold's utterances mostly are, it is his privilege to hold a place in English criticism like that of the reigning beauty in English society, the lady who knows that the value of her words depends not so much upon the things said as upon the rosy curve of the lips that say them. But, just as the reigning beauty has thousands of imitators, who, in order to be reigning beauties themselves, vex their fallow skins with pigments, or dye their swart locks with "liquid gold," so Mr. Arnold has imitators who wax eloquent about the "Celtic element," about the Titanic temper of the Welshman, the lofty Hibernian's "gloom" and sublime discontent, and the porcine element of the pure, thick-fingered John Bull—wax more eloquent, indeed, than Mr. Arnold himself had waxed, who, when he mounts a hobby horse, generally lets us know by a wink or a gesture that the creature he rides is not really a flesh and blood steed, or at least is only equine in the Arnoldian sense.

The best examples of the "Celtic element" in poetry were, of course, from Shakspeare and Keats. Obviously, therefore, Shakspeare and Keats ought to have been Celtic Titans; and if the discoverer of the Celtic Titan did not attempt to base his "racial theory" upon "racial facts," and find a line of ancestral Celtic Titans for each English poet, it was, we may be sure, because Shakspeare's father being a sturdy Warwickshire yeoman, and Keats's father a sturdy London ostler, it was well to leave the "racial facts" alone. Mr. Arnold's followers, however, knowing that it is the privilege of genius alone to make bricks without straw, are more modest, and look around them for the "racial facts" which the discoverer of the "Celtic element" despised. While taking for granted the assumption of their master about the "Celtic element" in Shakspeare and Keats, and while accepting the undoubted Stratford yeoman and the undoubted ostler of the Swan-and-Hoop, they account for the "Celtic element" in these thoroughly English poets by Mr. Colvin's theory of the "alteration of generations" in the Titanic variety of man—a theory akin, it seems, to that which the students of the entozoa have formulated in regard to the tape-worm. Between tapeworm and tapeworm there is a

series of what the Danish biologist calls the "nursing generations," who, though not tapeworms themselves, hold the tapeworm "element" in suspense. Even so it is between Celtic Titan and Celtic Titan. This being established, why should not these nursing generations of the Titans be Warwickshire woolstaplers or London ostlers? Now the paternal ostler who begat and "nursed" Keats, though he groomed in Finsbury, was born in Devon. What are the counties adjoining Devon? Are they not Somerset and Cornwall? Somerset may be English, un-Titanic, and without the "fairy charm"; but is not Cornwall—the land of Cornish giants and the killers of Cornish giants—Celtic and Titanic to the core? Who shall deny this? Far be it from me to deny it. Yet I would remind Mr. Colvin and the innumerable critics of the "Celtic element" school that, fine as is the element in question, thick-fingered John Bull is becoming weary of it, and is just now longing to hear the last of it, and also to see the back of the Celtic Titan—at least in the field of poetical criticism. I would remind them that there was a certain French Republican who, during the despotic reign of "Liberty, Equality, and Fraternity," exclaimed, "Brother Citizens, for Liberty, Equality, and Fraternity, I am most willing to die, but I will not be bored by them."

THEODORE WATTS.

Manchester. By George Saintsbury. (Longmans.)

THE latest historian of Manchester differs from his predecessors in more than one respect. Hollinworth, Whitaker, Wheeler, Timperley, and Reilly, however much they vary in style and erudition, were all local men, and wrote chiefly for a local public. Thus when the present writer re-edited the *Annals of Manchester* he found it necessary to include a thousand details which were essential for local purposes, but could have little or no interest for the "general reader," whose very existence the sceptical are beginning to doubt. An exception ought, perhaps, to be made in the case of Whitaker's *History of Manchester*, which, in spite of its author's immense learning and imaginative power, contains little of history and less of Manchester, and was certainly addressed to a wider audience than Lancashire could then supply. Although but a fragment, it is a massive monument of perverse ingenuity and misapplied literary power. Mr. Saintsbury has an advantage in his detached position which prevents any suspicion of local prejudices or local bias, while his two residences in Manchester give him that amount of familiarity without which the satisfactory execution of his task would have been impossible.

The work was undertaken for Prof. Freeman's "Historic Towns"; but owing to differences of opinion between the author and the editor it has been withdrawn from the series, and is now issued independently. No hint is given as to the nature of these "differences," but they may probably be looked for in the treatment of the later history of Manchester, and the strictures upon *Manchesterism*—a body of doctrine which

Mr. Saintsbury surveys from a somewhat Conservative standpoint. The earlier annals are scanty and obscure, but Mr. Watkin's labours have enabled us to form an adequate idea of Roman Manchester. Between the foundation of the military station and the Norman Conquest the only certain fact is that the town was re-built by Edward the Elder after its destruction, more or less complete, by the Danes. From Doomsday we know that the hundred had received the name of Salford—a conclusive proof that Manchester was then of smaller importance than its twin-town. Mr. Saintsbury omits, in his quotation from the Conqueror's survey, to say that the men of Salford and the men of Leyland—both royal manors—"were not found by the custom to work at the King's hall or to work for him in August." Salford, in 1230, and Manchester, in 1301, received charters by which some municipal privileges were granted, although each town nominally remained a manor. Practically they were self-governed, but many inconveniences arose when these two towns, grown into great modern communities, were still enveloped in the mediaeval swaddling-clothes of their infancy.

Although a mass of additional local detail may be expected from the Public Records now gradually being made accessible, it is not at all likely that any evidence will be forthcoming to disturb the conviction of the unimportance of Manchester in relation to the national history in the middle ages. It was the growth of the woollen industry that brought wealth and increased population. It is not a little curious that long before that vegetable fibre was really used the products of the Lancashire looms were known as "Manchester cottons," by which, in the reign of Henry VIII., the town had already attained wealth and reputation. The early history of the textile manufactures in the north of England is very obscure. Of the supposed establishment of Flemish weavers in 1363, Mr. Saintsbury very well says: "But Queen Philippa did many things which we should all be sorry to give up as art and literature, and which yet are somewhat dubiously history." It is not until Tudor times that we reach historic certainty, and then we find the town a scene of struggle between the forces of the Reformation and of Rome. Mr. Saintsbury, by a slip, includes Manchester among the places visited by James I. in his Lancashire progress. None of the Stuart kings visited the town, which took an active share for the Parliament in the struggle with Charles I., but, curiously enough, was distinguished in a later generation by its Jacobite sympathies. When the Manchester rebels of 1745 had expiated their mistaken loyalty on the scaffold, Manchester entered upon that course of industrial development which has made it what it is to-day.

With the advance of wealth and the increase of population came discontent with its imperfect local government and the political impotence arising out of its exclusion from parliamentary representation. Commercial distress quickened this discontent, and the mass of the people were largely under the influence of the democratic feeling born of the success of the French Revolution. A

meeting called to petition for parliamentary reform in 1819 was dispersed by the yeomanry and military with a barbarity which Mr. Saintsbury appears disposed to minimise, if not to extenuate. "The local and contemporary accounts of the matter," he says, "are for the most part very highly coloured, and must be examined with caution." Having examined with caution practically all that has been written on the subject, and having heard the statements of some who were in the Peterloo massacre, it seems to me one of the most shameful pages in our history. Although the chief leader in the atrocity, the Rev. W. R. Hay, a man of tyrannical temper and grossly indecorous manners, was rewarded with the rich living of Rochdale, it may be doubted if it compensated him for the hate and detestation which followed him to the grave. The working classes looked to parliamentary representation as the instrument by which to obtain the changes they desired; and if they were disappointed with the results of the changes made in 1832 it was because they were not sufficiently far-reaching. The Chartists, although despised, feared, persecuted, and imprisoned, had no revolutionary programme; and several of the "points" in their proposed Charter are now law. They looked with disfavour upon the Anti-Corn Law agitation, not because they were opposed to Free Trade, but because they believed that the same strength necessary to carry that would secure a democratic system of government, which would involve, as a necessary consequence, that and all other needed reforms. Their theory was the constitutional one of representative government; but in English politics the Anti-Corn Law League initiated a new departure, by which Parliament merely registers the result of discussions carried on outside its walls.

Mr. Saintsbury's account of the Manchester school, although written in no sympathetic spirit, is a brilliant specimen of criticism and exposition. It is sometimes supposed that the Factory Acts were opposed by the entire weight of *Manchesterism*, yet they had no warmer advocate than Mr. Joseph Brotherton, M.P. for Salford. With regard to the cotton famine, Mr. Saintsbury says: "The oft-repeated assertion that the operatives, despite suffering, were for the most part steadily in favour of the North, whose action caused those sufferings, would probably be difficult to verify in detail." A Northerner would be difficult to convince that it was the action of the North that caused the Slaveholders' Rebellion; and a Lancashire man who has lived through the "hard times," when the machinery was silent and the mills were stopped, and when the fire was extinguished in many a cottage hearth, will have no doubt as to the sympathies of the factory folk. That the Southern sympathisers, for the most part, contented themselves with disturbing the Union and Emancipation meetings without venturing to hold public gatherings of their own, is a significant fact.

If I do not profess to look at Manchester history from Mr. Saintsbury's point of view, or to agree with all his verdicts, the circumstance will not lessen my gratitude for his vindication of the city from the gross caricature of Dickens's poorest work—*Hard Times*, nor will it prevent me from recognising the

judgment with which the salient points have been selected from the vast mass of detail, the skill with which they are described, and the brilliance of style which makes many pages equally valuable as literature and as history.

WILLIAM E. A. AXON.

The Poems of Giacomo Leopardi. Translated by F. Townsend. (Putnam's Sons.)

THE task of translating a classic is generally admitted to be desperate; yet the fascination of the task, the difficulties to be overcome, the semi-creative attitude which is required in the translator, will always insure recruits for the army of translation. Translation will continue to be a delightful exercise for the translator, but it will "come back more to him than to his readers." In the case of historians or philosophers, where the matter rather than the form is of paramount importance, translations have a better chance of succeeding; but in the case of poetry, where form is of equal value with matter, the task is well-nigh hopeless. It is as impossible to render in English

"Che fai tu, luna, in ciel? Dimmi, che fai,
Silenziosa luna?"

as it would be to render

"And the sun went down, and the stars came out
far over the summer sea,"

in Italian. The value of the lines, the emotion that created them, the image that they raise, the effect they are intended to produce, are all locked up in the very sound of the words themselves. At the outset the translator from Italian into English is met with a radical difficulty. How can our monosyllabic English compete with or adequately render the sonorous cadences of polysyllabic Italian?

Of Italian classics, Leopardi is certainly one of the most difficult to translate. The causes of this difficulty are various. In the first place, the very nature of his subject—cosmic misery—its vastness, its rigidity, its lack of detail, yields so little that is positive to the grasp of the translator. Leopardi is essentially a subjective poet. His theme is himself, his own individual unhappiness projected beyond himself until it fills the whole circumference of being. This is a magnificent subject for the poet; but in dealing with it Leopardi is cold, reserved, rejecting externals, concentrating his gaze upon his central emotion. Again, Leopardi is, as he himself said of Monti, essentially "un poeta dell'orrecchio." He is a rhetorical poet. His cadences, the structures of his sentences, are governed by the demands of the speaking voice and the ear that hears it; and this leads the poet to adopt his extremely intricate, and sometimes arbitrary, systems of rhymes, the only parallels to which in English are the choruses in Milton's "Samson Agonistes." In Leopardi's poetry, more than in that of almost any other poet, a union has taken place between the sound and the sense so intimate that to sever them means to destroy. Leopardi used words as an architect uses stones, or a sculptor his marble; and, as what Leo Battista Alberti called "la musica" of architecture vanishes if the stones are touched, so with Leopardi the passion of his thought

seems to disappear upon the alteration of his words.

In spite of these great difficulties in the way of a translation of Leopardi's poems, we must say at once that Mr. Townsend's renderings are very good. Of the two possible methods of translation—the close or literal and the free or "impressionist"—Mr. Townsend has, in all cases but one, to which we shall presently refer, chosen the literal method. The very nature of his original compelled him to this choice. Free translations of Leopardi could not well be anything else than a new series of pessimistic poems. Mr. Townsend is faithful to the words, and also in a remarkable degree to the rhythmical structure. The opening poem, "All' Italia," does not seem to us so successfully rendered as many of the others; but its patriotic compeers, "Sopra il Monumento di Dante" and "Nelle Nozze della Sorella," as well as the splendid "Consalvo," "Silvia," and the exquisite "Canto Notturmo" are as happily translated as we should suppose was possible in English. Space will not allow us to quote at any length; but as an admirable specimen of Mr. Townsend's powers we cannot resist giving this exquisite, free not literal, rendering of Leopardi's lyrical fancy called "Imitazione." It is the best translation in the volume, and has something of the feeling of Blake about it.

"Wandering from the parent bough,
Little trembling leaf,
Whither goest thou?
From the beech, where I was born,
By the north wind was I torn.
Him I follow in his flight,
Over mountain, over vale,
From the forest to the plain,
Up the hill, and down again.
With him ever on the way:
More than this I cannot say.
Where I go must all things go,
Gentle, simple, high and low:
Leaves of laurel, leaves of rose;
Whither, heaven only knows."

The translator has not attempted to preserve the *terza rima* of "Il Primo Amore," and his choice of a simple four-lined stanza for the rendering of "Il Risorgimento" is most unfortunate.

Leopardi is so great a master of language that a minute study of his works is as valuable an exercise as the study of an ancient classic. We will take a few of the difficult passages, and see how Mr. Townsend has dealt with them. In the "Ultimo Canto di Saffo" the passage

"Alle sembianze il Padre,
Alle amene sembianze eterno regno
Diè nelle genti,"

is translated thus:

"To idle shows Jove gives eternal sway."

We are inclined to think that *sembianze* here does not mean idle shows, but outward beauty. It is quite true that, as Mr. Townsend translates the passage, the meaning is *Leopardesque*; and, further, that in the "Tramonto della Luna" Leopardi talks of "le sembianze Dei diletto inganni," where *sembianze* means idle shows. But in the passage under discussion we cannot help feeling that *sembianze* is in antithesis to *disadorno ammanto*; and the whole point of the passage is that valour, learning, song are valueless in an ugly body.

Again, in the same poem, the passage

"Morremo! Il velo indegno a terra sparto,
Rifugirà l'ignudo animo a Dite."

is translated

"I die! This wretched veil to earth I cast."

It seems clear from the future "rifugirà" that *sparto* is the past participle of *spargere*, used absolutely, not the present indicative of *spartire*. In the poem "A se Stesso," "or poserei" means "Now shalt thou rest," not "Nor wilt thou." This must surely have been a slip. In the following lines,

"Peri l'inganno estremo
Che eterno io mi credei,"

is rightly taken as "perished is the last illusion that I thought eternal in me." The three ultimate lines of the same poem, however,

"Omni disprezza
Te, la natura, il brutto
Potere," &c.

translated by Mr. Townsend

"Still, Nature, art thou doomed to fall," &c.

seem to us in his rendering not only to be a violation of the actual meaning of Leopardi, but to show a neglect of the very essence of Leopardi's philosophy. With Leopardi nature is the ultimate fact. He never presses beyond nature. In the parable of the Icelfinder, Nature, the Sphinx of Sahara, is left alone upon the scene. It is man who is destroyed. It seems to us impossible that Leopardi should ever have said that Nature herself was "doomed to fall, the victim scorned of that blind, brutal power that rules and ruins all." Again, the phrase, "father's balcony," as a translation of "i veroni del paterno ostello," gives, in its colloquialness, a shock to the reader, and is a violation of Leopardi's rigid purity and correctness of style.

But, in spite of these and other points of disagreement, which it would have been pleasant to discuss with Mr. Townsend, we repeat again that these translations are very good, and in proof thereof we recommend to our readers the "Night Song of a Wandering Shepherd in Asia." H. F. BROWN.

NEW NOVELS.

The Government Official. In 3 vols. (Bentley.)

Weeping Ferry. By George Halse. In 2 vols. (Hurst & Blackett.)

Miss Gascoigne. By Mrs. J. H. Riddell. (Ward & Downey.)

Cradled in a Storm. By Theodore A. Tharp. (Maxwell.)

In his Grasp. By Esmé Stuart. (W. H. Allen.)

99, Dark Street. By T. W. Robinson. (Maxwell.)

A Twice-Seen Face. By F. Stewart Isham. (Bristol: Arrowsmith.)

Hatred is Akin to Love. By Ptolemy Houghton. (Sonnenschein.)

THERE are obvious reasons for the anonymity of the clever, though by no means faultless, novel which is entitled, *The Government Official*. Guessing, like prophecy, is hardly safe unless one knows. But it is really impossible to avoid guessing that one, at least, of the portraits of Her Majesty's civil servants

in the Inland Revenue Office at Liverpool is drawn from the life; and if so, the original is hardly likely to feel amiably disposed towards the wielder of a very realistic and eminently unflattering brush. There may be more than one, but one there must be. For it is clear that the author, unlike his character, the luckless Trosdale, is not an inventor but an observer; and the scene in which we make the acquaintance of the official, Mr. Cramsey, who is engaged in acting as an amateur laundress, could hardly have been invented by anyone. Those who know Liverpool at all will be impressed by the vivid accuracy and realisableness of the topographical sketches; and these will tend to inspire belief in the human portraiture, some of which would be otherwise a little incredible. If such persons as Trosdale, Thistlewaite, Holt, and Kerry are fair specimens of the representatives of Somerset House in provincial cities, the fact that the business of the country continues to be carried on rises almost to the dimensions of a miracle. Of course, there must be a strong dash of caricature in the sketch of the way in which things are managed at "third Liverpool," but one feels that there is some body of truth behind it; and had the author possessed not merely quick observation but some of Dickens's power of incisive humorous delineation, he might have given a companion to the memorable picture of the Circumlocution Office. Not that the author is deficient in humour, but he demands for its exercise a theme which brings its fun with it. The impudent, feather-brained, but loyal-hearted Irishman, Daniel Kerry, is really amusing, and is a success from first to last; while his office companions, whom Dickens would have made equally amusing, though in a different way, are here simply disagreeable. There is not much story in the book, but the characters and scenes are so tellingly realised that we do not feel the lack of it. The author can write well; whether he can invent well it is impossible to say, for in *The Government Official* he is obviously drawing upon his personal experience. I, for one, shall look out with some curiosity for his second book.

Weeping Ferry begins well, and a good beginning is a good thing. It is also, however, a very exasperating thing when, as in this story, it is a solitary goodness—a disappointing prelude to a great deal that is anything but good. Perhaps this is to speak a little too strongly, for the greatest faults of *Weeping Ferry* are the absurdity of its story and the utter unreality of two or three of its characters; but the worst of these disappointments is that they make one give way to bad tempers and extravagant language. The atmosphere and general tone and treatment of the opening chapters reminded me very strongly of some of the novels in the *Caxton* series, and I quite thought that in the mysterious "moth-hunter" Mr. Halse was going to provide one of those intinerant combinations of the philosopher and the guardian angel for whom Lord Lytton had such a kindness. Unfortunately the *Caxton* note is not heard for long, or, at any rate, is only heard intermittently; and the promising "moth-hunter" vexes the soul of the judicious reader by developing into an amateur detective of such preternatural penetration that we soon

cease to be surprised at any discovery, and only wonder that so remarkably endowed a being should allow himself to be half killed by one of the villains of the plot. These villains are the flies in the ointment. Were they removed, *Weeping Ferry* would not be a bad novel; but then it would be a novel from which the story had escaped through the gaps. There are some charming descriptions; and all that portion of the tale which relates to Peter Ray, the ferryman, and his adopted daughter Effie, is a delightful idyll. If Mr. Halse will stick to pastorals and abstain from plots he may yet do well.

Mrs. Riddell is still improving, and to say this of a writer who has been so many years before the public is to pronounce a distinctly favourable verdict. She has certainly never written anything more artistic than *Miss Gascoigne*, though the book is simply a sketch, or at most the story of an episode, rather than a novel of the ordinary kind. That it is wholly a cheerful book cannot be said. Mrs. Riddell seems to have made a vow never to let herself go in the direction of unadulterated cheerfulness, and we bid farewell to our latest hero and heroine in a rather uncomfortable frame of mind; but, apart from this, the volume is simply admirable both in conception and execution. One thing Mrs. Riddell has done which I am inclined to think has never been done before by any English novelist: she has told the story of the mutual passion of a young man of one-and-twenty and a woman more than ten years his senior, without any deviation from perfect imaginative truthfulness, and has yet managed to prevent either from being for a moment ridiculous. Both the beginning and the ending of this love-story are treated with real freshness; but no details shall be given here. Readers will enjoy the book all the more for not knowing too much about it beforehand.

The next two novels on this week's list are obviously intended for people who like strong stimulants. *Mattie Freith*, the heroine of *Cradled in a Storm*, never really escapes from her cradle, for her whole life—at any rate the whole of Mr. Tharp's record—is one long tempest. Indeed the storm, which frequently rises into a hurricane, begins before she is born, as a few hours previous to that event *Mattie's* mother, who has been driven mad by the belief that she has murdered her husband, is all but worried to death by a young mastiff, who tears her throat open, and leaves her in a most undesirable plight. As soon as she has recovered, the unfortunate woman, impelled by remorse for her supposed crime, commits suicide by drowning herself in a neighbouring river; and *Mattie* is adopted by her grandfather, General Crutwell, who has been alienated from his daughter by her marriage to the scoundrel, Walter Freith, and who is the possessor of the dog which for once has guarded his house not wisely, but too well. Unfortunately, Mrs. Freith's attempt at murder, though well intended, has been unsuccessful. Walter Freith turns up again in the flesh, and, failing in his endeavour to obtain pecuniary help from the general, leaves the house vowing vengeance. To the story of this vengeance Mr. Tharp devotes a volume which is a simple treasure-house of absurdities. Improbabilities need not be too harshly treated

when they are made to hang together in a workmanlike manner; but Mr. Tharp's manner is certainly not workmanlike. Incidents and characters are alike incredible; and it is not the kind of incredibility which inspires interest.

Miss Esmé Stuart, who has done some good, honest, solid work, has taken a new departure; and it is not one on which she is to be congratulated. From *Muriel's Marriage* to *In his Grasp* is a great descent; and the pitiful consideration is that the author has probably been induced to take it by a suspicion—which, it may be feared, is only too well founded—that the shoddy "psychology" of the latter work may prove more widely attractive than the careful character-painting of the former. *In his Grasp* is "respectfully dedicated to the Society for Psychical Research"; but, though the members of that society have been a good deal laughed at, it is impossible to believe that the weakest of them could possibly be taken in by the sham mesmerism which provides the subject-matter of the tale. If people will write stories dealing with themes of this kind, the least that can be expected is that they should, at any rate, familiarise themselves with the facts; but this preliminary seems to have been omitted by Miss Esmé Stuart. Her villainous mesmerist meets the heroine at an evening party, and by making a few passes over her brings her so completely under his power that for years afterwards she is at his beck and call. The young doctor, Leo Winterton, who falls in love with Aletta Templeton and marries her, is determined to discover the mesmerist and compel him to release his victim, and of course he is finally successful; but the *dénouement* is brought about by a chain of incidents which are just as extravagant as the primary conception. Miss Esmé Stuart always writes well, because she cannot write otherwise; but even her style suffers from being dragged into the service of a form of art—if art it can be called—which is altogether beneath her.

Mr. F. W. Robinson is another victim of the popular craving for strong stimulants. He has done such creditable and careful work that it is little less than painful to see his name on the title-page of a book like *99, Dark Street*, which is a mere pot-boiler, and, as the Yankees say, "poor at that." In a "shilling shocker" one does not expect lifelikeness, but one may fairly expect workmanlike construction; and this reasonable expectation Mr. Robinson disappoints. The story is of meaningless mysteries all compact. Mr. W. M. Rossetti has remarked of a famous poem that it lacks "a core of common-sense," and this lack is the one link between *99, Dark Street* and *The Ancient Mariner*.

A Twice-seen Face deals with artist life in Munich, and is rather a sentimental and unreal piece of work; but it has something of picturesqueness and something of pathos. Here, however, as in the book last noticed, there is a total deficiency of solid construction, of coherence, of inevitableness; while the meaning of the title is an insoluble mystery, as the face referred to is seen not twice only, but many times.

Authors, I believe, are wont to accuse reviewers of not reading their books. So far as my knowledge goes the accusation is, as a rule, unfounded and cruel; but it must be admitted that there are books which are unread for the simple reason that they are unreadable. Such a book is the story entitled, *Hatred is Akin to Love*. The perusal of one chapter suffices to prove it fearfully and wonderfully ungrammatical, but even absence of grammar may be atoned for by presence of interest. Having waded half way through the book, I can testify to the absence of both; and for this double lack no atonement is possible.

JAMES ASHCROFT NOBLE.

RECENT THEOLOGY.

Chrysostom. A Study in the History of Biblical Interpretation. By Frederick Henry Chase. (Cambridge: Deighton & Bell.) This is a scholarly little treatise, being a revised and enlarged edition of an essay which gained the Kaye Prize some few years ago. It treats of Chrysostom not as the eminent statesman-prelate, nor yet as the brilliant preacher, the aspects under which he is usually regarded, but as an interpreter of Scripture, and a representative of the School of Antioch at a certain point in its development. Those who are familiar with Chrysostom's homilies are aware that amid all their ornate imagery and rhetorical flights, there is a clear and sane exegesis, which Theodoret almost alone rivals in patristic literature as a commentator on Scripture, and which the greater genius of Augustine does not always observe. The first chapter briefly sketches the position and character of the Antiochene School, and outlines Chrysostom's life, showing how he was not influenced merely by its general atmosphere, but specifically by two of its teachers, the pagan sophist Libanius, and one of the earliest of Rationalists, Theodore of Mopsuestia. We are also reminded that it was John Cassian, the chief founder of Western monachism prior to Benedict of Nursia, who did most to make Chrysostom's teaching, imbibed by himself from personal intercourse, familiar in the West, and (what Mr. Chase does not add) the much-needed counterpoise to Augustinianism. The next chapter deals with Chrysostom as an interpreter of the Old Testament, by which Mr. Chase explains that the LXX. is to be understood. It is concerned less with noting textual exegesis than with defining Chrysostom's attitude towards the Old Testament as a whole—his general principles of interpretation—rather than the special application of those principles to individual cases, though examples are given of some of these too. It is in the third chapter that his claims as critic and scholar are considered; and the point chiefly urged throughout is that while Chrysostom—as preaching to the general public, and dealing with books written in a still living language, that of his own land and race—naturally had little call to deal with textual questions, yet he is a careful discriminator of grammatical niceties when attention to them is important for bringing out the truest meaning of a passage. Chap. iv. discusses his interpretation of the Gospels and the Acts, rather accumulating a number of typical examples than endeavouring to press any specific view concerning their character upon the reader; for in truth there is no very definite picture afforded by them, since they rather exhibit the faculty of historical common-sense than any more subtle quality. More is said, however, in the closing chapter, dealing with Chrysostom's own favourite study and subject, the Pauline Epistles; and it is here that Mr.

Chase indicates his own estimate of the excellencies and defects of Chrysostom's exegesis as a whole, the verdict being generally favourable, though admitting certain drawbacks. A useful bibliographical appendix and an index of Scripture texts close the volume.

Saint Augustin, Melancthon, Neander. Three Biographies. By Philip Schaff. (Nisbet.) In his dedication of this little volume to the theological students under his care in New York, Prof. Schaff characterises the divines about whom he writes as "Three of the best among the great, and of the greatest among the good." But his admiration of their many excellent gifts and graces has not made him a mere panegyrist, and, especially as regards St. Augustin, he seems to be at once warmly appreciative and strictly impartial. Where Dr. Schaff fails is in his attempt (if it be his) to render into English the quotations which he makes from the great father's *Confessions*. We admit the difficulty. The point of an epigram is not likely to be preserved in its perfection after passing through what is, in effect, a double translation. Dr. Schaff, however, is to be commended for making St. Augustin, so far as possible, his own biographer, and quoting, largely and boldly, from that record of a soul's conflict which makes the *Confessions* a work of priceless value. The biography of Melancthon is a brief sketch of the reformer's life and opinions. Dr. Schaff regards him as a connecting link between the Lutheran and Reformed Churches, and finds, in the honour conceded to him by both, a realisation of that desire for unity and peace by which he was distinguished. To the reminiscences of Neander a larger space is allotted. Dr. Schaff was his pupil and friend, and it was at his recommendation that he accepted the chair of Church History and Exegesis which he now occupies in America. Among his last letters was one addressed to Dr. Schaff, and dated October 28, 1849. In it occurs the following passage:

"We stand on the brink of an abyss, the downfall of the old European culture, or else on the confines of a new creative area, to be ushered in through manifold storms—another grand act in the world-transforming process of Christianity. From the mercy of a long-suffering God we will hope for the last."

These words of the modern father of Church history have not yet lost their significance.

Three Anti-Pelagian Treatises of St. Augustine. translated with Analyses by F. H. Woods and J. O. Johnston (Nutt), is meant to help candidates for honours in the Theological School at Oxford, where the writings chosen—viz., "De Spiritu et Littera," "De Natura et Gratia," and "De Gestis Pelagii"—are set as part of the doctrinal subject-matter. The version is fluent, and commendably close, without committing the faults of baldness and Latinised English which make the translations from St. Augustine in the "Oxford Library of the Fathers" actually repellent to a scholar; and the analyses usefully point out the train of Augustine's reasoning, not always easy for a young student to follow unassisted. But the volume lacks an index.

The Elements of Canon Law. By Oswald J. Reichel. (Bosworth.) That the study of the Canon Law, purposely discouraged by Henry VIII., and much neglected in England ever since, is likely to be revived may fairly be augured from the appearance of no fewer than four works upon the subject within the last four years. And Mr. Reichel's, the latest of them, is also the best. It is orderly and methodical in arrangement, lucid in diction, and contains the results of considerable reading within a moderate compass. No student who reads it attentively can fail to learn a great deal from it. But for all that, it is not the

manual that has been waited for so long. A really satisfactory book must be more severely historical and scientific in treatment, and must bring into far more prominence than does Mr. Reichel the Eastern Canon Law, and distinguish carefully in the West between Conciliar and Pontifical Law. It is enough to say upon the former head that he does not so much as mention the *Pedalion*, or text-book of Eastern Canon Law, nor the *Nomocanon* of Photius, nor the names of such eminent Oriental canonists as Balsamon, Zonaras, and Alexius Aristenus; and upon the latter, that he makes himself in some degree the apologist of the False Decretals, accepting without qualification the specious and illusory defence set up for them by Walter in his *Lehrbuch des Kirchenrechts* and by Möhler in his *Symbolik*. Nor does he appear to have consulted the more temperate and trustworthy Latin writers of later times. We have Reiffenstuel, but not Rauttenstrauch; and, though the great Van Espen is named, it is only to cast a theological slur upon him, while there is not a word of Justellus, of Zypaeus, of Richer, of Tostatus, of Hermant, of Almain, or of Hericourt. Nor is he always accurate in matters of legal fact. Thus, he lays down that in England a Canon is repealed by any contravening statute, not recognising that this applies only to statutes down to the year 1533, not to any and every statute which Parliament may please to enact. Again, he loosely applies the term "Roman Patriarchate" to the whole of Western Christendom, whereas very important issues of Canon Law turn on the fact that the Roman Patriarchate was limited to the ten subarctic provinces of Italy, with the adjacent islands. And he is also inexact in more recent matters of law, being, for instance, in conflict with a late decision of the courts in part of his section on the resignation of benefices. The book requires entire recasting in all that relates to the confusion between Pontifical and other Canon Law, which is its principal defect; but the general framework and much of the actual matter are sound and commendable, deserving to keep a place in a revised edition.

The Church of the Early Fathers, by Alfred Plummer (Longmans), is a volume in the series of "Epochs of Church History" which is under the general editorship of Prof. Creighton. It deals exclusively with the external history, being distinguished in this wise from treatises such as those of Neander and Cardinal Newman, which are more concerned with questions of internal Church life and habit. In a brief preface, explaining that no more than a mere sketch of part of the Ante-Nicene period is attempted, Dr. Plummer supplies a list of the original sources to be consulted, and of larger works than his own, wherein the student can pursue more fully the subject upon which he has been once fairly started. Ten chapters survey successively the general situation at the entrance of Christianity into the world, its rapid spread, the fortunes of the Syrian, Asiatic, Greek, Egyptian, Italian, North African, Gaelic, and British Churches, the literary contests of Christians with Jews and heathens, and the persecutions, in which last chapter a longer period is treated than elsewhere, as it brings the narrative down to the final victory of the Church under Constantine. The book is executed with competent knowledge; and while the brief compass does not allow of much digression for picturesque purposes, the style is clear and straightforward, so that Dr. Plummer has given us a useful handbook.

The Church and the Roman Empire, by the Rev. Arthur Carr (Longmans), is another volume of the same series, dealing with one aspect only of the complicated narra-

tive to which it belongs: namely, the relations between Christianity and the Empire during the period lying between the death of the Emperor Carus and the Pontificate of Leo I., together with the gradual spread of the Church in this same time, while little is said concerning its internal annals, and the secular side of the whole matter receives the chief attention. The story is told in clear and readable fashion, so as to be genuinely helpful to the student, though, of course, there are many problems which cannot be so much as glanced at in the brief space available, and which he must search out in the larger works recommended by Mr. Carr.

Saint Teresa's Pater Noster, a Treatise on Prayer, by Joseph Frassinetti, translated from the Italian by William Hutch (Burns & Oates), is a religious manual based on the writings of the celebrated Teresa de Cepeda, and often expressed in her very words. It is doing the Italian author only justice to say that he has used his materials skilfully, producing a book which is free from the literary and practical defects of too many volumes of the kind, especially those of recent French origin; while the translation is English, and not that peculiar dialect which might be called Alban-Butlerese. But what does Dr. Hutch mean by styling the late F. Faber "a matter-of-fact Englishman"? Of all the epithets he could possibly have employed, none is so grotesquely inapposite.

The Lesser Imitation. Being a Sequel to the "Following of Christ." By Thomas à Kempis. (Burns & Oates.) This is a translation of one of the minor religious treatises of the famous author of the *Imitation*, smoothly rendered, and containing many pious thoughts in few words. But the reader must not look for the level of the *Imitation*. Therein Thomas à Kempis culminated, and none of his other writings comes even second or third after it. From any other pen they would have won more esteem; but his own fame has been their literary foe, and few have cared to print or study them in the four centuries since they were penned. Yet anyone desiring to form a collection of pregnant aphorisms could cull many from this single booklet.

NOTES AND NEWS.

WE hear that Mr. H. F. Pelham, the newly appointed Reader in Roman History at Oxford, is well advanced with a history of the Roman empire, which will probably fill some three volumes.

THE Hon. Roden Noel has written an article for the *Contemporary Review* upon "Mrs. Browning," in which he takes occasion to animadvert upon Mr. Swinburne's recent criticisms on Byron and Walt Whitman.

PROF. SKEAT has just finished his edition of the Anglo-Saxon Gospel of St. Matthew in parallel texts, like his edition of the three other Gospels. The work has taken him five years. The prospectus for doing these Anglo-Saxon Gospels was issued in 1837. The late J. M. Kemble produced his first edition of the St. Matthew in 1857. After his death, Prof. Skeat edited successfully Mark, Luke and John, and now finishes his work with St. Matthew in 1887.

THE article on "Tibet" in the forthcoming number of the *Encyclopædia Britannica* has been written by Prof. Terrien de Lacouperie for the history, ethnology, and languages; and by General J. T. Walker, late surveyor-general of India, for the physical geography.

MESSRS. DULAU & Co. will shortly publish a volume of *Travels in Tunisia*, the joint production of Mr. Alexander Graham and Mr. H. S. Ashbee, who have more than once visited

that country. In addition to numerous illustrations, the volume will be furnished with a map, a glossary, and a comprehensive bibliography.

MR. ELLIOT STOCK announces a volume entitled *Ballads of a Century*, illustrating the life of this country in its various aspects during the seventeenth century. It will be illustrated throughout by facsimile woodcuts, by Mr. John Ashton, and will have a short introduction to each section.

MR. F. S. ELLIS is still hard at work at his Shelley Concordance for the Shelley Society. All the poems are done, and the 120,000 slips sorted into forty boxes of 3,000 each, and thirty-five of the boxes have their slips sorted alphabetically, each box having taken, on an average, five days to sort. Then will come the amalgamation and resorting of the forty boxes of the alphabetically sorted slips, the classification of the quotations for every word under each of its meanings, and the final preparation for the press. If all this leaves Mr. Ellis able to work, when the Shelley Concordance is completed, he looks forward to making a Shakspeare Concordance and Lexicon combined, Schmidt's Shakspeare Lexicon with full concordance quotations—a book which Miss Teena Rochfort Smith meant to compile had her life been spared.

PROF. NAPIER, of Oxford, is preparing for the Early English Text Society an edition of all the hitherto unprinted Anglo-Saxon Homilies. He is determined to make the whole of our Anglo-Saxon documents accessible to students in fairly cheap editions.

PROF. SKEAT has in the press for the Early English Text Society the third part of his edition of Aelfric's Metrical Homilies.

MR. W. H. S. UTLEY, of Owens College, has sent to the printers, also for the Early English Text Society, the prose romance of *Melusine*, from the unique MS. in the British Museum, and the sixth and last part of the works of Sir David Lyndesay, which the late Mr. Small's mortal illness obliged him to resign before completion.

MR. F. HORSLEY of Owens College, Manchester, has undertaken to edit for the Early English Text Society the series of Anglo-Saxon and early English Psalters, which the many Shakspeare and other calls on Dr. Aldis Wright's time have compelled him to give up. Mr. Horsley will also re-edit for the Early English Text Society the collection of Anglo-Saxon poetry known as the "Exeter Book," the MS. being in the Exeter Cathedral Library. The first edition was by the late Benjamin Thorpe.

MR. HORSLEY is, moreover, engaged on a new edition of the Homilies of Aelfric, for which he will collate all the known MSS. He has been for some time at Cambridge working at the Corpus and other MSS.

MR. A. W. POLLARD has undertaken to edit for the Wyclif Society the Reformer's treatise, *De Officio Regis*, which is Book viii. of his *Summa Theologiae*. It will be issued this year, with part ii. of Wyclif's Latin Sermons, edited by Prof. Loserth.

MESSRS. CASSELL & COMPANY have in preparation a revised edition of *Old and New London*, by Walter Thornbury and Edward Walford. A large map of London, brought down to the present date, will accompany Part I., to be published next month.

NEXT week, Mr. Quaritch promises to issue the last fasciculus of his continuous catalogues. It will close the wonderful series of "Monumenta Typographica," and complete his catalogue of MSS. in a final supplement, containing some articles of extraordinary

English interest, such as the Mendham and Clare Psalters, and a *Missale plenarium* of Sarum use and great age. Persons who have been in the habit of looking forward to the arrival of Mr. Quaritch's successively numbered catalogues must in future learn the record of his acquisitions from his "Rough Lists" only.

MR. GEORGE REDWAY'S ANNOUNCEMENTS.

MR. PERCY ROSS, author of "A Comedy without Laughter," has written another work, which will be shortly issued by Mr. Redway. It is a curious study of character, the type chosen being an alchemist of the sixteenth century. *A Professor of Alchemy* (Denis Zachaire) is the title of the book.

Theosophists have hitherto been obliged to satisfy their cravings for periodical literature at some disadvantage, the *Theosophist* being issued in India. In the course of a few weeks, however, the first number of *Lucifer*: a Theosophical Monthly, edited by M^{me}. Blavatsky, and Miss Mabel Collins, will be published by Mr. Redway.

Yet another branch of "the occult" has been opened up to the English reader. Mr. S. L. Mathers has translated the *Kabbala Denudata* of Baron Knorr von Rosenroth. The work will be published in the autumn by Mr. Redway, under the title of *The Kabbalah Unveiled*.

The two stout volumes of the Psychical Research Society, called *Phantasms of the Living*, will soon be supplemented by a work on the phantasms of the dead. Mr. Redway has in the press a translation of M. Adolphe d'Assier's *Posthumous Humanity: a Study of Phantasms*, the translator being Colonel Olcott, president of the Theosophical Society.

Mr. Hargrave Jennings is well known as an authority on the Rosicrucians; his work, of which the third edition was issued by Messrs. Nimmo & Bain last spring, being the only one on the subject. A new writer, however, has arisen in Mr. Waite, the translator of and commentator on Eliphas Levi. His book, *The Real History of the Rosicrucians*, will be published by Mr. Redway at the beginning of the autumn season.

ORIGINAL VERSE.

A CLOUD-INVOCATION (AUGUST, 1887).

COME, prythee, cloud!
Once more our heavens o'erhang with thy dark shroud.
Sun-stricken, we are languid, limp, and cowed,
To earth quite bowed.
Day after day,
The sun hath flashed on us with steel-white ray,
And men, birds, flowers, for thy sombre grey
Devoutly pray.
Of cloudless shine
Like that which scorches dwellers 'neath the line,
Wearied we are, and for thy rainfall sign
Panting we pine.
Fierce torrid heat,
For England's clime and people all unmeet,
Too long upon our drooping heads both beat
—Thy shade were sweet.
Spring's vesture new
On woods and fields hath lost its lustre due,
Ravished and merged in the unvarying hue
Of heaven's bright blue.
The shrunken brook
That creeps, faint whispering by each quiet nook,
Doth toward thee—as child by nurse forsook—
Wistfully look.
Sadly and lean,
Browsing the arid pasture—no more green—
The kine gaze heavenward plaintively: they mean
To implore thy screen.

We are not made
For ceaseless brightness unrelieved by shade.
We parch and shrink, as flowers left of thy aid
Droop down and fade.

So, prythee, cloud!
With moisture and with coolness sweet endowed
Encompass us: so lifting heads now bowed
We'll laud thee loud.

JOHN OWEN.

OBITUARY.

RICHARD JEFFERIES.

It is with much regret that we record the death of Mr. Richard Jefferies, which took place at Goring on the Thames, on Sunday last, August 14.

Mr. Jefferies was the son of a Wiltshire farmer, in which county his most successful studies of rural scenery may be localised. About 1870 he came up to London, to devote himself to literary and journalistic work. The first book, we believe, that bore his name was *Practical hints for Reporting, Editing, and Authorship* (1873). In the following year he published his first novel, *The Scarlet Shawl*. But it was not until 1878—when that remarkable series of sketches of natural history and country life, afterwards collected under the title of *The Gamekeeper at Home*, appeared in the old *Pall Mall Gazette*—that his writing attracted attention. This success was followed up within a year or two by *Round about a Great Estate and Hodge and his Masters*; and henceforth articles by Mr. Jefferies were in great demand with editors both of newspapers and of magazines.

If he cannot be ranked as a naturalist with Gilbert White, nor as a man of science with Mr. Grant Allen, nor as a novelist with Mr. Thomas Hardy, it was his peculiar merit to seize and reproduce with photographic minuteness the physical aspects of the country and the characters of country people just at the time when the towns seem to be concentrating upon themselves all the life of the nation. In insight into the obscurer sights and sounds of the forest and the field, and in analysing their mysterious influence upon mankind, Mr. Jefferies stands without a rival. Beasts and birds revealed to him their inner secrets; even the vegetable world became inspired with a conscious life; while the sky and the winds and the waters played upon his responsive imagination as upon an æolian harp. As is often the case with self-educated men, his style of writing—when at its best—was a vivid transcript of what his mental eye conceived. But he seems not to have been aware of his own limitations. Undoubtedly he wrote too much—even on his own special subject; and it is particularly to be regretted that he should have wasted his energy upon so many novels. But every one must be pained to hear, not only that he suffered from wasting illness for several years past, but that he has been unable to leave behind him any adequate provision for his wife and children. We feel assured that his many admirers will gladly contribute to a subscription for that object.

MAGAZINES AND REVIEWS.

IN No. 3, tomo v., of the *Revista de Ciencias Históricas* Fernandez y Gonzalez tells the story of the first appearance of the small-pox in Arabia at the siege of Mecca, obscurely alluded to in the Koran. Father Juan Segura commences a series of notes and extracts from his common-place book on the customs of the mediæval ages in Cataluña. The Conde de la Viñaza continues his additions to the Dictionary of Cean Bermudez, covering the whole of letter B. Fr. Manuel Cundaro gives a spirited account of the second siege of Gerona, doing full honour to the assistance received from the

English frigates, and especially from Lord Cochrane. The works of Mr. Percy Gardner, and of other English numismatists, form the chief material of an article on the antiquity of coins by José Brunet. There is also a description, with photographs, of the tomb of an Augur lately found at Cadiz.

THE *Revista Contemporánea*, for July, has a notice of a young Valencian painter, J. Sorolla Bastida, whose chief picture—"The Burial of the Saviour"—is highly praised. D. Domingo Gascón defends Mariano Nifo, a publicist of the last century, from the strictures of Menéndez y Pelayo in his *Historia de las ideas estéticas en España*. Sanchez Toca considers the position of Spain as exceptionally favourable in the present crisis; her poverty, and not having exhausted her agricultural resources, will save her. Perez y Oliva prints his thesis for the degree of Doctor in Law at Bologna, arguing against the capture of private property at sea. The continuations are those of Sanroma's "Memoirs," of Jiménez de la Espada's "Notes on Juan de Castellanos," and of Lorenzo D'Ayot's "New Ideals in Art," exemplified by a fragment of his tragedy "Dánsocar."

DOMESDAY COMMEMORATION.

UNDER the collective title of "Domesday Studies," a record will shortly be published of the Domesday commemoration held in London last year. There will be two volumes, each consisting of upwards of 550 pages quarto; and the first volume will be ready for issue in October. The contents are as follow:

The Book.—"The Official Custody of Domesday Book," by Hubert Hall; "Materials for re-editing Domesday Book," by W. de Gray Birch; "An Early Reference to Domesday Book," by J. Horace Round.

The Land.—"The Study of Domesday Book," by Stuart Moore; "The Turkish Survey of Hungary, and its Relation to Domesday Book," a Study in Comparative History, by Hyde Clarke; "Domesday Survivals," by Canon Isaac Taylor; "A New View of the Geldable Unit of Assessment of Domesday"—embracing the divisions of the *Libra* or Pound of Silver and the Weights and Measures of Uncoined Metal, Flour, Cloth, &c., as made by the Angli, Mercians, Danes, Normans, and Celts, and their connexion with the true understanding of the words *Hida*, *Carucata*, *Virgata*, *Villanus*, *Anglicus numerus*, &c., by O. E. Pell; "Domesday Measures of Land," by J. Horace Round; "Domesday Land Measures"—the Plough and the Ploughland, by Canon Isaac Taylor; "Wapentakes and Hundreds," by Canon Isaac Taylor; "Danegeld and the Finance of Domesday," by J. Horace Round; "The Order of Domesday Book," by Hyde Clarke; "The Scope of Local Elucidation of the Domesday Survey," by Frederick E. Sawyer; "The Domesday Survey of Surrey," by H. E. Malden; An Alleged Error in Domesday Book with regard to Ancient Domesne, by Sir Henry Barkly.

The Church.—"The Church in Domesday Book," with Especial Reference to the Endowments of the Dioceses, by James Parker; "Parish Churches omitted in the Survey," by Herbert J. Reid.

Bibliography of Domesday Book; Notes on the MSS. exhibited at the Public Record Office; Notes on the MSS. exhibited at the British Museum; Notes on the Printed Books exhibited at the British Museum.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

ARMAND, A. Les Médailleurs italiens des 15^e et 16^e siècles. T. 3. Paris: Plon. 15 fr.
BODREAU, R. Traité de la réparation des églises: principes d'archéologie pratique. Paris: Baudry. 7 fr. 50 c.

COUDREAU, H. La France équinoxiale: Etudes et Voyages en Guyane et en Amazonie. Paris: Challamel. 20 fr.
GOLTHIER, W. Die Sage v. Tristan u. Isolde. München: Kaiser. 3 M. 20 Pf.
LUDWIG SALVATOR, Erzherzog. Hobarttown, od. Sommerfrische in den Antipoden. Wien: Holzels. 18 M.
LUTZ, V. F. R. L. v. Canitz, sein Verhältnis zu dem französischen Klassizismus u. zu den lat. Satirikern. München: Kaiser. 1 M. 60 Pf.
REINHARDTSTERNER, K. V. A historia dos cavalleiros da mesa redonda e da demanda do Santo Graal. Handchrift Nr. 2594 der k. k. Hofbibliothek zu Wien, zum ersten Male veröffentlicht. Berlin: Haack. 7 M.
SCHMARSOW, A. Giovanni Santi, der Vater Raphaels. Berlin: Haack. 8 M.

HISTORY.

GROSJEAN, G. La Révolution française, 1789-1799. Paris: Picard & Casso. 10 fr.
HORCK, W. Zur Geschichte Heinrichs d. Löwen u. d. Schutzbriefen seines Domus St. Thomas. Braunschweig: Wollmann. 1 M. 50 Pf.
JORDAN, H. Die Könige im alten Italien. Ein Fragment. Berlin: Weidmann. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

ADICKES, E. Kants Systematik als systembildender Factor. Berlin: Mayer & Müller. 4 M.
DECKER, F. Zur Physiologie d. Fischdarmes. Leipzig: Engelmann. 2 M.
EBERTH, C. J. Zur Kenntnis der Blutplättchen bei den niederen Wirbelthieren. Leipzig: Engelmann. 4 M.
GEGENBAUR, C. Ueb. die Occipitalregion u. die ihr benachbarten Wirbel der Fische. Leipzig: Engelmann. 5 M.
SCHULTZE, O. Zur ersten Entwicklung d. braunen Graufrosches. Leipzig: Engelmann. 5 M.
STÖHR, Ph. Üb. Schleimdrüsen. Leipzig: Engelmann. 5 M.
WIEDERSHEIM, R. Das Geruchsorgan der Tetrodonten. Leipzig: Engelmann. 3 M.

PHILOLOGY, ETC.

BOERRIS, E. v. Das erste Stadium d. i-Umlauts im Germanischen. Strassburg: Heitz. 1 M. 50 Pf.
BUCHENAU, H. Ueb. den Gebrauch u. die Stellung d. Adjectivs in Wolframs Parzival. Cöthen: Schotteler. 1 M.
GROLLMUS, M. De M. Tullio Cicerone poeta. Particula. I. Königsberg: Koch. 1 M. 50 Pf.
KREBS, F. Zur Rection der Casus in der späteren historischen Gräcität. 1. Hft. München: Lindauer. 1 M.
NOEL, H. Die Sprache d. Nicolaus v. Wyle. Laut u. Flexion. Heidelberg: Burow. 1 M. 80 Pf.
PÄNITZ, G. Grammatik. Hrgs., übers. erläutert etc. v. O. Böhningk. 3. Lfg. Leipzig: Haessel. 6 M.
SCHLICH, G. W. yvain and Gawain. Mit Einleitg. u. Anmerkgn. hrgs. Oppeln: Franck. 6 M.
SCHNEPP, M. De imitacionis ratione, quae intercedit inter Heliodorum et Xenophontem Ephesium, commentatio. Kempten: Kösel. 1 M.
TUPPEL, C. Syntaktische Untersuchungen zu Rabelais. Oppeln: Franck. 1 M. 50 Pf.

CORRESPONDENCE.

GOLD IN WESTERN ARABIA.

Rohitach-Sauerbrunn: Aug. 5, 1887.

After an unconscionable delay, the following letter was received by me dated Jeddah (Red Sea), from Mr. A. Levick, son of my old friend, the ex-postmaster of Suez, whose name is known to a host of travellers. It will show that even without action on the part of Europeans the cause of discovery is thriving; and the public will presently ask why, in our present condition, when there is almost a famine of gold, England pays no attention to these new fields. "From enquiries I have made at Jeddah, I learn on good authority that gold quartz has been found in great quantities at Taif [the famous summering-place among the highlands to the east of Meccah], or rather on the mountain-range between that place and Meccah. The person who gave me this information added that specimens of this quartz were forwarded at the time of the discovery to Constantinople and sundry other capitals, but that the results obtained were not very encouraging. I was also told that Mr. Noel Betts (of the defunct company, Betts, Wyld & Co.) has at Suez specimens of this quartz which he took away with him from Jeddah when he went North. All this information is trustworthy, and you may thoroughly rely on its being correct, as I got it from a man in whom I can confide. An old oriental traveller like yourself can understand how hard it always is to arrive at the truth in a place like this. However, I am assured that the government engineer of this

district (Jeddah), a certain Sâdik Bey, can also give me valuable details regarding the specimens found and the results obtained. Meanwhile you can confidently rely on the details which I have so far managed to obtain. I should also add that the person who so kindly gave me the news has further promised that he will do his utmost to provide me with specimens when he goes to Meccah. I have seen Mr. Consul Jago, and asked him if he could help me with anything he may have learnt on the subject; but he said that beyond hearing of a find of gold quartz he knows nothing. Mr. Consul Zohrab had left Jeddah before the discovery, and he never used to hear of anything. I shall be very glad to learn from you that the gold mines of Midian are likely to be coming on again, and I should think this a most favourable time to bring forward your most wonderful discoveries near Al-Muwaylah."

So far Mr. Levick. I am not astonished to hear that the results of the gold quartz were "unsatisfactory." These specimens were probably picked up from the surface, or broken off from some outcrop. But the fact of their being found is all important. And the outcome of the work would be very different were it carried out by a scientific engineer, or, better still, by a practical miner from the gold diggings. I have heard now of auriferous discoveries extending from between the mountains of Northern Midian, along the line of the West Arabian Ghâts, until they meet the volcanic region about Aden. They have been reported to me from behind Yambu, and Meccah, Mocha, and Hodaydah; and I have a thorough conviction that some day they will be found exceedingly valuable.

RICHARD F. BURTON.

THE EVANGELISTARIUM OF ST. MARGARET OF SCOTLAND.

Walton Manor, Oxford: Aug. 13, 1887.

The account given by Mr. F. Madan of the valuable recent addition to the treasures of the Bodleian Library in the little gospel-book of Queen Margaret, sister of Eadgar Aetheling, and its identification with the volume described by Theoderic of Durham or Bishop Turgot of St. Andrews, is so full and satisfactory as to leave but little to be said by either palaeographer or artist.

Small copies of the gospels, or such portions of them as were generally used in the service of the church, were evidently not uncommon in the latter part of the Anglo-Saxon period: such, for instance, are the gospels of Wadham College, Oxford, ascribed by Dr. Waagen (*Treasures of Art in England*, vol. iii.) to between 1020 and 1030, and the very beautiful little gospel-book of Bishop Ethelstan of Hereford, 1012-1056, preserved in Pembroke College, Cambridge (both described in my book on *The Miniatures and Ornaments of Anglo-Saxon and Irish MSS.*). From these and other contemporary MSS., written, probably at Winchester, in the style which has been ascribed to the time of King Canute (to the development of which St. Dunstan most probably greatly contributed), our little MS. differs in the almost entire absence of ornamental details, while it agrees with them in the peculiar granulated appearance of the gold, applied liberally in the headings of each gospel, and in the redder tint of the gold, so entirely unlike the burnished gold of the MS. illuminations of the twelfth century, especially to be observed in the entire backgrounds of the latter drawings.

The text of the MS. is written in a beautiful minuscule hand, divided into the different lections, each commencing with the usual "In illo tempore." The "Passio Domini" of each gospel is written entire. It will be very interesting to compare the passages given in this MS. as cited by Mr. Madan (*ante*, p. 88) with the lectionaries given in various copies of the

gospels from the eighth to the eleventh century—a subject which has not hitherto received the attention it deserves. There are no marginal references to the Eusebian canons, capitula, prefaces, or other introductory matter to each gospel; and it is to be observed that the introduction to the historical part of St. Matthew's gospel, "xpi. autem generatio," is written in the small text of the remainder of the gospels.

Each of the four evangelists and the commencement of each gospel is represented within an oblong golden framework, entirely destitute of ornament, except a small plain golden trefoil leaf at each of the outer angles of each of the frames, which are of gold, about a quarter of an inch wide, having a narrower strip of orange red, pale green, or light blue attached to it, generally on its outer edge. In the miniature of St. John there is a second narrow strip of pale blue attached to the inner side of the gold one.

These borders are quite destitute of foliage or other marginal ornament, thus differing from all the "Canute" MSS. The only ornamental design occurring in the initial "L" of St. Matthew's gospel, "Liber generationis," which is 2½ in. high and 1½ in. broad, shaped like the lower half of a reversed s, the lower angle of the L being rounded off, and each end terminating in a dilated knotwork of gold of common-place design; the outer angles of each are covered with flesh-coloured dog's heads, with open mouths (no eyes being visible). Down the middle of the body of the letter runs a bar of red lead a quarter of an inch wide, edged with lake colour, and having eighteen lake-coloured round dots down the middle, each surrounded with a slender white circular line.

The commencement of the text of each gospel is written in golden letters of various shapes, each preceded by the "Incipit euangelium secundum Mattheum," and written in small pink uncials in two or three lines. Here the A has the first and the cross strokes forming a large oval loop, attached to the middle of the second oblique stroke, ending below the line in a fine curved line, and finishing in a little knob; the D is circular, with a thin line extending from the top to the left above the line horizontally; the E is rounded or rustic-shaped; the G is nearly circular, with a slender tail extending below the line; the M has the first part nearly circular, the middle stroke curved below to the right, and the second portion rounded and carried rather below the line; the N has the first stroke carried below the line and turned upwards ending in a little knob, the cross bar (slightly oblique) joining the first below the top and the third before the bottom, where it is extended a little below the line; the U has the right-hand stroke carried below the line like a cursive Y.

The commencement of St. Matthew occupies more than half the fourth page.

L IBER (1).
Gene- (2).
ratio- (3).
nis ihu xpi filii david filii (4).
Abraham A[braham] (5).

The first line is in fine Roman capitals, the second in round uncials (the E being both of the angular and rounded form), the third line is in finely formed rustic letters, the fourth and first half of the fifth in minuscule letters, the s of the I form carried below the line, and the A of good rustic form.

The commencement of St. Mark occupies half the page in 4 lines:

INITIVM
euangelium (sic) ihu
xpi filii, di sicut
scriptum est en isaia ppheta.

The commencement of St. Luke

Q QUIDEM
multi conati
sunt

occupies two lines of rustic capitals, and that of St. John

"In Prin
cipio erat
uerbum et uerbum erat apud
dm et df erat uerbum

occupies four lines.

The evangelists are drawn with much spirit. They are engaged in writing or holding their individual Gospels, and are seated on stools and cushions (*more Byzantino*). Each has a plain circular golden nimbus. Their Gospels are either book-shaped or in the form of a long scroll or roll, their feet rest on footstools most inconveniently placed in slanting positions, and their dresses (each consisting of an inner robe visible on the breast and over the feet) and body-covering of various colours, each being strongly relieved with dark shades of the local tints, and with the sides of the garments much angulated, the edge of each being relieved by bright lines of white or of the local tints, agreeing in this respect entirely with the treatment of the dresses in such of the Canute-period MSS. as have come down to us.

Sts. Matthew and Mark have curtains suspended from the top of the golden frame work. Sts. Luke and John are seated under rounded arches, with buildings in the upper angles of each picture. St. John is seated in a large square-backed chair, and Sts. Matthew and Mark's Gospel books, which are of gold, rest on the top of tall slender tripods. St. Luke holds a long golden scroll, and St. John's Gospel book rests on his left knee.

I. O. WESTWOOD.

THE HISTORY OF THE WORD "GHERKIN."

Oxford: July 14, 1887.

In the *Glossarium mediae Graecitatis* of Ducange, and in the *Dictionary of Byzantine Greek* compiled by Sophocles, we find recorded a word of mysterious origin—*ἀγγούριον*, also spelt *ἀγκούριον*. It seems to have been used in place of the old Greek *αἰκυος*, and to have meant the common cucumber or gourd. The word occurs in various glossaries, and is found in the writings of Greek authors of the tenth century, such as Constantinus Porphyrogenitus and Leo Grammaticus. No doubt this new name for the cucumber came from the East; but, so far as I know, it has not been hitherto discovered from what language it was imported into the Greek of Byzantium. It is quite uncertain whether *ἀγγούριον* is of Indo-European or of Semitic origin. Hehn, in his work on *The Wanderings of Plants and Animals*, p. 239 (ed. 1885), calls it a Persic-Aramaic word—a description which leaves the question of ultimate origin undecided. Hehn says that the word seems to have been applied to those sorts of cucumber that we now use for salads and pickling. In course of time this mysterious Byzantine word, with its derivatives, spread from nation to nation through Europe. The modern Greek word for cucumber is *ἀγγούρι*, the name of the plant being *ἀγγούρι* (see Byzantius). The Latin Ducange (see ed. Favre, 1883) cites *angurius* "melon," as occurring in a small Latin-Saracenic vocabulary found at the end of the *Opusculum sanctarum peregrinationum*, published, 1486, by Bernard de Breydenbach, the well-known German traveller to the Holy Land. In this glossary the Saracenic (i.e., Arabic) *Bathich* (whence Portuguese *pateca*, French *pastèque*) is rendered by *Angurii*. The word was introduced into the Romanic languages—cf. Italian *anguria*, a kind of cucumber good to eat raw (Florio, ed. 1611); Spanish

angurrias, a kind of pompon (Minsheu, ed. 1623), also, *angúrria*, a water-melon, a word not in use (Stevens, 1706); French *angourie*, a kind of cucumber, somewhat longer than the ordinary one, also *angurie*, the great long pompon (Cotgrave, ed. 1673). In the New English Dictionary *anguria* occurs with a citation from Coryat: "Anguria the coldest fruit in taste that ever I did eat." In Basque *angurria* is the word used for a water-melon, see Fabre (s.v. *melon*) and de Aizquibel.

Hehn says:

"From Byzantium the cucumber reached the Slavs, and became a favourite and common food of all the nations of that race, as well as of the neighbouring Tartars and Mongols. The Great and Little Russian cannot live without cucumbers. He eats them salted through the winter, and with their help endures the long and strict fasts of the Eastern Church."

That the cucumber was introduced into Slavonic countries through the influence of Byzantine civilisation is clearly proved by the evidence of the common name for this vegetable among Slavonic peoples—a name representing the Byzantine *αγγούριον* with some diminutive suffix.

In the Russian Bible the word *okuvus* in Numbers xi. 5 is rendered *ogurets*, the Church Slavonic form of which was *ogourets*, so with another suffix Polish *ogórek* and Bohemian *okurka*, hence no doubt the Hungarian *ugorka*. From the Western Slavs the word (with the Slavonic diminutive suffix *k*) came to Scandinavian countries, and appeared under the form *agurke* in Denmark, whence Swedish *gurke*. Compare, also, Dutch *agurk* (later *augurk*), and German *gurke*, in older times also *gurchen* (see Weigand). This *gurchen* (probably a diminutive of *gurke*) seems to be the continental form corresponding to our "gherkin." Another account of "gherkin" is given in Skeat's Dictionary and in Palmer's *Folk Etymology*, p. 576.

A. L. MAYHEW.

APOLLO.

Settrington: Aug. 16, 1887.

Prof. Max Müller puts his finger on the greatest existing blot in the science of mythology when he states that "comparative philologists have not yet succeeded in finding the true etymology of Apollo." Till this is done, the meaning and origin of the cult of the great Hellenic Sun-god must remain obscure.

So large a portion of the Greek mythology has now been traced to Babylonia that it may be worth while to examine whether Apollo, like Artemis, Aphrodite, Ares, Dionysos, Semele, and Adonis, may not also prove to be ultimately of Babylonian origin. If so, we should seek for his probable prototype in Tammuz, the chief Syrian and Babylonian Sun-god. Now, in the Assyrian records, Tammuz, the eldest son of the Sky-god, bears the title of Ablu, "the son." The oldest form of the name of Apollo is Aplu, which occurs on six Italic or Etruscan mirrors. (Fabretti, *Corp. Ins. Ital.*, Nos. 478, 2054, 2474, 2480, 2481, 2499.) This would seem to identify Apollo with Tammuz, and to yield the long-sought etymology.

Tammuz was the "the son" of Ea, the heaven, and of Allat, the goddess of the unseen world; and, in like manner, Apollo is the son of Zeus, the Sky-god, and of Leto, the dark underworld. That Leto was also the mother of Artemis connects her distinctly with the Babylonian mythology, and it is not impossible that Leto may be an echo of the name of Allat.

ISAAC TAYLOR.

THE MYTH OF ANDROMEDA AND PERSEUS.

London: Aug. 16, 1887.

Without starting on a critical examination of Canon Taylor's theory of the Andromeda story, it may be enough to say that the facts do not

confirm it. Canon Taylor thinks that the story of Andromeda, the sea monster, and the rescue of Perseus, is a Babylonian nature-myth. Andromeda (the moon) is fastened to a rock (I don't know what the rock is) to be devoured by the dragon (of darkness), but is rescued by Perseus (a solar hero). But nature-myths give a superficially correct account of the phenomena for which they supply an unscientific explanation. The Andromeda myth, if it be a lunar myth, does not give a correct account of the phenomena. The dragon, in the story, never gets at the girl. In an eclipse the moon is actually swallowed. In the story, Perseus rescues the girl. Who ever saw a lunar eclipse in which the sun appeared to help the moon? As to the rock, there is no phenomenon in an eclipse at all resembling it. When Canon Taylor observes that Andromeda is tied to a rock, that Psyche "wanders to a lofty rock," and that Psyche is the moon, the argument reminds one of the analogies between Monmouth and Macedon. The reason given for thinking that Perseus = Bel Merodach would make any son of Zeus who used a scimeter identical with Bel Merodach. Perseus, again, must be a solar hero because he has "winged shoes." Like the young prophet, Perseus may say, "Alas, for they were borrowed!" Besides, Hermes has winged shoes of his own; and yet he is as often taken by mythologists for the twilight, or the wind, as for a solar hero. Many critical objections might be urged. In fact, an examination of the sources and dates of evidence for the Perseus saga (a complex saga) would be valuable. But, to be brief, if the Andromeda incident is derived from a nature-myth, that nature-myth gave an unusually inaccurate account of phenomena. When does "the God of Light" descend from the sky "to take the moon goddess for his bride" in a lunar eclipse? That phenomenon would hardly be introduced even into a boy's book of adventures in Kukuaneland, where very odd eclipses notoriously occur.

A. LANG.

"COLLATION OF FOUR IMPORTANT MANUSCRIPTS."

Lowestoft: Aug. 13, 1887.

I enclose a letter which Dr. Ceriani has kindly written and given me permission to publish, in correction and explanation of the Abbé Martin's statement quoted in my note in the ACADEMY of July 16.

T. K. ABBOTT.

Mediolani: 9 Augusti, 1887.

"Dilecte mi Domine

"Ab urbe Brighton accepi his diebus the ACADEMY, July 16, 1887, in qua (p. 41) lapide scriptorio notata erant tum 'Collation of Four Important Manuscripts,' tum 'The Stowe Missal.' Primus locus te et me respicit, et libenter rescribo.

"Apprime sentio quanta te molestia et dolore verba Domini Martin afflicere debuerunt; sed spero me posse aliquantulum dolorem tuum lenire, et indicare unde error Domini Martin ortus sit.

"(1) Quod de collatione integra Evangelii S. Matthæi cod. minus. 346, et de exemplari trium aliorum Evangeliorum integræ ab eodem descripto, et de mea posteriore collatione pro locis de quibus eram interrogatus, asseritur tum in libro *A Collation of Four Important Manuscripts* &c. (p. xv.) tum in the ACADEMY (July 16, 1887, p. 41), est omnino verum in omnibus et singulis. Adhuc vivunt et sunt professores publici Mediolani et qui contulit Evangelium S. Matthæi et qui tria reliqua descripsit.

"(2) Verba Domini Martin, quæ referuntur libro *A Collection of Four Important Manuscripts* &c., allata in the ACADEMY:

'Quant au Manuscrit de Milan, au cursif 346, il

est certain qu'il a été examiné seulement dans quelques passages: nous tenons le fait de la bouche même de celui qui aurait dû faire la collation, au dire des éditeurs Anglais'—

non sunt vera ut patet ex jam dictis, quoad primam partem. In secunda parte ipse certe indicor; sed quantum quisque potest de se testari, nihil omnino hujusmodi dixi unquam Domino Martin.

"(3) Sed nec Dominus Martin malæ fidei insimulandus est. Lapsu memoriæ erravit, quantum ipse video; quod iis qui abundantissime scribunt accidere solet. Quando Dominus Martin ante libri sui scripturionem venit in Ambrosianam Bibliothecam, ut codices N. Testamenti inspiceret, et codicem 346 pertractavit; tunc, ut in lapsu temporis subobscurè memini, librum Domini Scrivener *A Plain Introduction* &c. (3rd ed.) ei obtuli, in quo correctiones ipse et additiones opposueram locis de codd. Ambrosianis. Jam vero pag. 215 Scrivener habet '*346 . . . collated by Ceriani for Prof. Ferrar.' His ego adscripseram: 'Partly collated, partly copied by others, not by Ceriani, who collated only select passages after.' Ut res ferebat, debuimus de iis quæ erroneè scripserat Scrivener colloqui; sed quæ ego de Scrivener vere dicebam, Dominus Martin ad ipsum librum *A Collation of Four Important Manuscripts* &c. lapsu memoriæ transtulit calamo currenti, cum librum suum scripsit. Ista videtur mihi simplicissima et verax rei explanatio.

"ANTONIO CERIANI.

"Prof. T. K. Abbott."

SCIENCE.

GEIGER'S HOME AND AGE OF THE AVESTA.

Civilisation of the Eastern Iranians in Ancient Times. Vol. II. "The Old Iranian Polity and the Age of the Avesta." Translated from the German of W. Geiger by Darab Dastur Peshotan Sanjana. (H. Frowde.)

THIS concluding volume of an English translation from the German by a Parsi priest is likely to be as useful as its predecessor (noticed in the ACADEMY of June 19, 1886) to the well-educated Parsis and to any English reader who may feel an interest in the subject. The translator's English is good, and rarely differs in meaning from the original text. The two volumes contain the whole of Geiger's work, except its earlier chapters on the geography and natural history of the country of the Avesta people, and a few passages in other places. The second volume also contains a translation of a later essay by Geiger on the "Home and Age of the Avesta," extracted from the *Proceedings* of the Royal Bavarian Academy of Sciences; as well as translations of long passages from Spiegel's *Iranian Antiquities* regarding Gushtâsp and Zoroaster, Iranian art, and Iranian alphabets.

Geiger's essay on the "Home and Age of the Avesta" is a timely protest against the modern attempts to underestimate the age of the Avesta and to trace its origin to a Western source. The conclusions he comes to, after carefully eliminating all the more modern statements which are inconsistent with those of the ancient documents, are that the original home of the Avesta civilisation was Eastern Iran, and that this civilisation flourished before the period of Medo-Persian history. M. de Harlez has attempted (in the *Journal* of the Royal Asiatic Society, vol. xvii., pp. 339-350) to disprove these conclusions; but, with due respect for his

extensive knowledge of the subject, it may be hinted that he is likely to require much stronger arguments, and rather less reliance upon dogmatic assertions, before he can shake their foundations. If Zarathushtra was a Mede who lived between 600 and 700 B.C., if he obtained his religious views from still more Western sources, and if the Avesta was written during the first seven centuries B.C., let these conjectures be clearly established by all means. But, until this is done in a really satisfactory manner, we ought to recollect that Avesta scholars of the present generation have practically the same documentary evidence to rely upon as their predecessors who arrived at very different conclusions. These original documents contain no chronological history; but, where the names they mention can be identified, they present points of contact only with the prehistoric times of the Veda. Their language is also closely related to the Vedic Sanskrit, which has not yet been traced to Media. The use of the title *Ahura* for the sacred being in the Avesta points to early Vedic times, before the Sanskrit *asura* had become a term for an evil spirit; and the contrast between the meanings of the Avesta *daēva*, "a demon," and the Sanskrit *deva*, "a god," has to be properly accounted for. In the older parts of the Avesta we find *Ahura* and *Mazda* used as two distinct titles of the sacred being, generally occurring separately or in reverse order, and always separately declined. Even in the latest Avesta, where *Ahura* always precedes *Mazda*, they are still declined as independent words. But when we turn to the Persian cuneiform inscriptions of Darius we find that *Auramazdā* has become a compound name, declined as a single word—an alteration that seems to indicate a considerable lapse of time, as well as a change of language. As for Zarathushtra, we must still consider him a prehistoric personage. All that we know about him is derived, directly or indirectly, from his own writings and those of his disciples and early followers, but these writings seem to have no point of contact with any historical fact known to Western nations. That Darius did not mention him in his inscriptions need not surprise us, when we consider that the Sasanian inscriptions are equally silent; the word *zardācht*, on a detached stone at Pâi Kûli, being too corrupt and doubtful to be relied upon.

These are merely a few of the facts we ought to remember. What we ought to avoid is any temptation to accept the statements of the later Pahlavi literature as equal in authority to those of the Avesta itself. The Pahlavi books give much invaluable information, far more than has yet been extracted from them; but they always present a Sasanian, or post-Sasanian, view of Avesta facts, and every statement they contain requires Avesta confirmation before it can be accepted as an Avesta fact. The Avesta mentions all the personages who were afterwards converted into the Pêshdâdian and Kayânian dynasties of the Persians, but it knows nothing of the Achaemenian kings. Even after the Nasks had been revised by the Sasanians we find no mention of the Achaemenians in the summary of the Chidrashtô (Chitra-dâto?) Nask, as given in the Dinkard, although it contains an allusion to the Sasanians. It seems as though

the Persians, long after accepting the Avesta religion from some more primitive race to the eastward, prefixed the Avesta history to the little they knew of their own, thus producing that perplexing patchwork known to us as the historical basis of the Shâhnâmâh.

On the supposition of a prehistoric connexion of the people of the Avesta with those of the Veda we can readily explain the statements of the Avesta, but whether we can do so on the modern supposition of a Media origin for the Avesta remains to be proved. At present I am not aware of the existence of any satisfactory evidence on the subject. It is, perhaps, needless to add that these remarks have no pretension to be considered as arguments. They merely indicate a portion of the basis for argument; but this is not the place, nor do I feel myself qualified, to argue the question.

E. W. WEST.

SOME BOOKS ON BIRDS.

Bird Life in England. By Edwin L. Arnold. (Chatto & Windus.) Little actual observation, but a good deal of literary and anecdotic information from various sources, is here supplied. Ten chapters of a peculiarly "scrappy" style are devoted to as many families of birds; but foreign birds and bird-life are quite as largely discussed as English birds, so that the name of the book is misleading. Its scientific value may be estimated from Mr. Morris's *History of British Birds* being styled "a charming and invaluable work," which "could hardly be better." By the way, it is more than thirty years since this work appeared, instead of "only some fifteen years ago," as Mr. Arnold says. These essays are full of irritating misprints, too, of proper names. Thus Yarrell and Gray, *nomena veneranda*, become "Yarrel" and "Grey"; and "Sylvidae," "Tetras" and "Perdicedae" are not likely to appease bird-lovers. In the list of useful books on British birds we should like to see John's excellent little history (S.P.C.K.) named as invaluable for beginners. A sensible essay on "Grouse Moors and Deer Forests," by Mr. J. W. Brodie Innes, is added, and an Appendix of fifty pages gives the Game Laws of the different European kingdoms. This cannot fail to be useful to travellers. Mr. Arnold's chapters have appeared in different periodicals from time to time, consequently the book possesses a miscellaneous and popular flavour. His articles on shooting game and wild duck are such as sportsmen never tire of.

Our Bird Allies. By Theodore Wood. (S. P. C. K.) Mr. Wood holds a brief for the birds, and, like many other special pleaders, occasionally injures his clients by indiscriminate advocacy. Even the jay becomes in his pages a respectable member of bird society. The injuries it commits are "chiefly theoretical, brought about by its destruction of young game." These apparent contradictions to most men are easily reconciled by Mr. Wood, who holds the view that game is of small or no account, and any destruction of it is amply recompensed if the destroyer at other seasons lives on cockchafters and grubs. In fact he is an ornithological radical, and speaks of the "slaughter of a small number" of pheasants and other game birds as inflicting no injury whatever upon the majority of mankind. If we turn to his account of the sparrow, however—one of the most mischievous and destructive of British birds—Mr. Wood says "that even its partial extermination would be little short of a national calamity." He has a good word, too, for the hooded crow—a bird which in Scotland destroys annually many thousands

of eggs and young grouse. Because Bird Acts have been passed, and a sentimental reaction in favour of birds has set in, there is no reason to deem bird-life sacred. Birds become vermin at times, and must be shot as such. Sparrows, rooks, hooded crows, jackdaws, even wild ducks we have known to be dreadful plagues to farmers and preservers. Nothing is gained by overstating a case. If Mr. Wood wished to benefit his favourites we should heartily agree with him did he attempt to point out to ladies the cruelty and shocking taste involved in wearing stuffed birds and plumes in their hats. And he will still more merit our suffrages if he could procure a short act declaring illegal the abominable pole-trap, which kills everything that lights upon it—the most beautiful and innocent of birds, as well as the marauder. Some of the cuts in this little book are old friends.

Eighth Report on the Migration of Birds, 1886. (Edinburgh: M'Farlane & Erskine.) The compilers of this interesting report are still feeling their way to lay down laws on the migration of birds. A large mass of information, moreover, on the movements of British birds during 1886 is here systematised from the notes of the different lighthouse keepers round the coasts. Every bird-lover should consult the lists of arrival and departure of the birds from the coast nearest to him, and in this way he might be considerably aided in his studies on the migration of the species common in his neighbourhood. Mr. Cordeaux points out that the line of passage which birds coming from the East to Ireland take is from the Wash and the river systems of the Nene and Welland into the centre of England, and thence, probably, by the Severn and Bristol Channel, so as to enter Ireland by the Tuskar Rock to the Wexford Coast. There was a great immigration of chaffinches along the east coast of England in the early part of October, and also of thrushes. At the Pentland Skerries a large body of robins appeared on April 19 with a south-east wind, but Mr. Harvie-Brown confesses that the "migration record for 1886 is a very poor one." At the Rhinns of Islay, however, at Lamlash, and other stations on the west of Scotland, a great rush of small birds to the South occurred on the 5th and 6th of October. Among the curiosities noted by the lighthouse men was a large arrival of moths at Fidra in September, while at Unst in November, sixty bottle-nosed whales were captured. Many great spotted woodpeckers appeared along the east coast of Scotland during the autumn. This report increases in attractiveness year by year, as the observers become more enthusiastic and intelligent. It may be hoped that an early future report will contain a succinct account of the information and laws already obtained by the exertions of the committee.

CORRESPONDENCE.

THE INSCRIPTIONS FROM NAUKRATIS.

Koenigsberg: July 30, 1887.

I have read with the greatest interest the statements of Messrs. E. A. Gardner and W. M. Flinders Petrie in the *ACADEMY* of July 16; and I am anxious to assure the latter, first of all, how thoroughly I am satisfied, and indeed impressed, with the exactness of his observations upon matters of fact. As an excavator also myself, I can the better appreciate the vast care and pains required in preparing so detailed and reliable an account as that of Mr. Petrie. I am pleased, however, that, as regards epigraphic evidence, Mr. Petrie leaves the case entirely in Mr. Gardner's hands; for I am glad to find that, after all, the views of this scholar are nearer to my own than I had ventured to suppose. My present object is to endeavour to make this approximation somewhat closer still.

Mr. Gardner will perceive that, by mistrusting the evidence of No. 305 of the Naukratis inscriptions, he damages the evidence not for two but for three forms of letters which he regards as important—viz., the twined ϵ , the μ resembling an old π pronum, and the six-stroked σ pronum. In this case Mr. Gardner seems inclined, if I do not mistake him, to impute these forms to the unskilfulness or negligence of the writer. But as of these forms the σ , and still more the ϵ , bear a striking resemblance to the other forms, which we are asked to regard as really authentic, Mr. Gardner is bound—at least *a priori*—to admit the possibility of all those forms being due to the fault of the scribe, as had been supposed by Kirchhoff, Bechtel, myself, and many other scholars in Germany whom I know of. Mr. Gardner now quotes the case of that curious vase found in Attica with "geometric" patterns, on which is incised a very archaic inscription. I think Mr. Gardner will agree with me that the importance of that inscription would be considerably diminished, if there had been found a fragment of later make inscribed with the same characters. Besides, Mr. Gardner will see as well as I do that the two cases are not quite identical. As for the rest, Mr. Gardner has stated the point at issue pretty clearly. The kernel of the discussion is, in fact, whether the inscriptions do, or do not, witness to the existence of a Greek city of Naukratis before Amasis, and, therefore, to the most important remains of all kinds being more ancient than that king. In deciding this question, very much depends on what idea we form as to the early state of the Ionic alphabet. And here I may be allowed to give our discussion a new turn.

Mr. Gardner, in his first letter to the ACADEMY, very truly said that his view of the Abu-Simbel inscriptions stands or falls with his view of the Naukratis inscriptions. I think he will not object to my inverting this thesis, and saying that, if it can be proved that the Abu-Simbel inscriptions, or part of them, are really specimens of the early Ionic alphabet, let us say of the seventh century B.C., Mr. Gardner's theory about Naukratis must be abandoned.

I regret that I published my first paper on Naukratis in Germany, for my task would be easier if I could assume English readers to be as familiar with my views as they are with Messrs. Gardner's and Petrie's. However, I must do the best I can, and will give an extract or two from my paper in the *Rhein. Mus.*, 1887, p. 221 foll. I think we are entitled, nay obliged, to divide the Abu-Simbel inscriptions into two different groups. In both groups the closed form of η is used (which letter in this discussion remains by far the most important); but one group employs that sign both for the aspirate and also for eta, while the other group employs it only for eta. The first group can be proved to be Rhodian; not only No. 482 c (Röhl, *Inscript. Antiq.*), but No. 482 i also, is of undoubtedly Rhodian origin, the writing of an Ialysian (cp. my paper *l.c.*). On the other hand, the two inscriptions which profess expressly to be written by Ionians—viz., a Teian and a Colophonian (Röhl, *Inscr. Ant.*, No. 482 b and e), give to the same sign only the signification of long ϵ . I consider this fact as established beyond doubt, and, at the same time, as decisive evidence of the early state of the Ionic alphabet. There is not the least reason to suppose that Teos and Colophon employed in the seventh century B.C.* an alphabet es-

entially different from that of Miletus. A Naukratis inscription (I., pl. xxxv., No. 700) is enough to prove that in the sixth century Teos shared in the general development of the Ionic—i.e., the Milesian—alphabet. Accordingly, I hold that these two Abu-Simbel inscriptions establish the three-stroked ς , and the use of σ for ω , as elements of the early Ionic alphabet. This fact is one with which Mr. Gardner's theory of the earliest form of the Ionic alphabet cannot possibly be reconciled.

I cannot conclude without assuring Mr. Petrie that I too am open to archaeological evidence, in this case as well as in others (cp. my paper, p. 214); accordingly, it will, perhaps, be of some use to renew the discussion after the results from Daphnae have been published. I am glad to learn that this will be accomplished with the same promptitude which has already, in the case of Naukratis, won for Mr. Petrie the heartiest thanks of every scholar.

GUSTAV HIRSCHFELD.

THE ETRUSCAN NUMERALS—"SEVEN" AND "NINE."

Barton-on-Humber: Aug. 13, 1887.

The Toscanella-dice supplied the Etruscan numerals 1-6, and investigation confirms me in the opinion that the order in which they are given by Canon Taylor, in his *Etruscan Researches*, is correct. I have, however, carefully considered the views of other Etruscologists, and any suggestions here made are tentative and undogmatic. The general result gives max, "1"; maxs, "1st"; ci, "2"; cis, "2nd"; cizi, "twice" (e.g., cizi zilaxne, "was twice magistrate"; cf. Ak. silik, "strong protector"; Lapp silok, "unwearied"; esal, zal (abraded form, zl), "3"; esals, "3rd"; eslz, "thrice"; sa, "4" (so za-thrum, $4 \times 10 = 40$); sas, "4th"; ou (abraded form of oun, cf. the Tungusian tun-ya, "5," and the Samoied much-tun = $1 + 5 = 6$, = Et. max-ou, as pointed out by Canon Taylor), "5"; ounz (variant oun-esi), "5 times" (e.g., purtsvana, Lat. Porsena, ounz, "Lord-protector 5 times"); hut, huð, "6"; huðs, "6th." Hence, and from what has been previously said (ACADEMY, May 21, 1887), we can resolve the form cealxls (abraded celxls, for cealxals) which = "20th," i.e., ce (= ci)-al (enclitic conjunction)-lx (10)-l (for al = "of," "belonging to"—vide Sayce, in *Altital. Studien* ii. 127; a gen. form, joined with avils, = anni)-s (= ordinal suffix, abraded form of sc, e.g. Et. mealxsc. But sc is itself an abraded form; cf. the Karagass Tatar ord. suf. eske; Buriat d-eki, abraded thi; Ak. ka-m). With ci is connected ciem, "8," of which, and of ciemzabms, "80th," I have spoken. The variant forms—zabrms, zabrmisc, and [z]abru-mis, "40th," require no further notice (vide ACADEMY, November 27, 1886).

We next seek the Etruscan words for "7" and "9," and find three groups of undoubted numerals to choose from—(1) muvalxl, muvalxls, mealxsc; (2) ceapa, ceapz, ceapxl, ceapxals; and (3) semps, sempalxls. Pauli (*Altital. St.* ii. 14) gives the numbers thus—"7. meu, 8. ceap, 9. semp." We may be sure, therefore, there is no internal evidence against the meaning of "9" for semp, or rather sem-pha (by analogy with cez-pa); and Canon Taylor also concluded that sempalxl would = "90." But Pauli's word meu, "7," I regard as imaginary; and "8" we have already found in ciem. We are, therefore, left with cez or cez-pa for "7," in which case we may render ceapz "7 times" (e.g., zilxnu ceapz, "was magistrate 7 times"; ceapxl, "70" (e.g., max ceapxl avil svalce, "he lived 71 years"); and ceapxals, "70th" (e.g., lupu avils esals ceapxals, "died of year third seventieth," i.e., "aged 73").

There is nothing arbitrary in science, and internal evidence must be checked by external, to which I now turn; and in word-comparison

we may remember (despite the "Yoho-theory") that man can have as many different names for anything as he has distinct ideas about it (vide my *Language and Theories of its Origin*, sec. x.), and that words alter almost infinitely beneath the force of letter-change and abradation. The validity of any comparison is, of course, simply a question of evidence.

Prof. Sayce and Mr. Pinches have recently kindly furnished me with the latest readings of the Akkadian numerals. These, from 1 to 7, are:

1. As (abraded form a, cf. Ostiak i, ei), older form guis (cf. Arintzi kuisa, "1," vide ACADEMY, November 27, 1886), whence gis, dis, das, gi, ge. And ikd, id (Lenormant).
2. Kas, gas, min, mina, minna, mimma.
3. Vis, bis, wvus, umus, is, esse.
4. Sav, siv, san, sana, saba, simu, nin, ninga. And limmu (Pinches).
5. Vas (abraded forms ia, a), var, bar, para.
6. As, assa (= a + as, = 5 + 1).
7. Imina, iminna (= ia + min, = 5 + 2), sisinna.

A general concept-basis of many Turanian number-words 1-5 appears to be:

1. = Finger, hand.
2. = The two hands.
3. = (Hand + hand) + foot.
4. = (Hand + hand + eye) + eye. Lim, liminu, = As. enu, "eye."
5. = The hand as having five fingers.

The Ak. 7-form si (= ia, "5")-sinna (= mina, "2") may be fairly compared with the Finnic zai-tzeme, the (older) form given by Strahlenberg (*sceménin*, Lenormant), who gives Esthonian zaeem, Mordvin zsisim, to which we may add with Lenormant (*Chaldean Magic*, 300), the Lapp c'ec' (otherwise kietja, tjetje), Zyrianian sizim, and Toheremiss (further abraded) sim. Still clearly connected are the Vogul siu, the Samoied siw, sea, sei-ba, the Kanskoï seig-be, and the Manchou szy-gae, whence the Chinese ts'heih. A variant form appears in the Yakut satta, the Magyar set, het.

The Etruscan, with its love of a z-sound has preserved the sis in sisinna as CEZ (cf., particularly the Lapp and Zyrianian forms), and added the suffix pa (cf. sup. sei-ba, szy-gae; Et. sem-pha, "9"; Basque zas-pi, "7"). With reference to this suffix, it is interesting to find that in Ostiak pa = "Endung zur Bildung der Iterativezahlen" (cf. Et. Cezp).

In Ak. "8" is ussa (= ia + vis, vus, esse, = 5 + 3), and "9," isimmu (= ia + simu, = 5 + 4), these numbers not being formed by subtraction. But, if $10 - 2$ = an Etruscan form of 8, we may expect to find $10 - 1$ as an Etruscan form of 9. As noticed, the Etruscan 9-word is sem, with the suffix sem-pha, semps, "9th"; sempalxls, "90th." Prof. Lacouperie has remarked to me that in the Arintzi 1-word kuisa (cf. Ak. guis) the ku is a prefix, and isa (Ak. as) = 1. This 1-word appears in very numerous variants—e.g., Finnic yksi, Lapp akt, Esthonian uks, &c., &c. As we have seen, 9 in Arintzi is kuisa-minschau ($10 - 1$), and the decade min is at times abraded to m (vide ACADEMY, May 21, 1887, p. 365). Hence, we might expect to meet with such an abraded form as (ku-i)-sa-m (inschau, sa for isa, as Et. zal for esal) = Et. SE-M-pha = 1 from $10 - 9$. Similarly, in Yemissei-Samoied ó (cf. Ak. a) = 1, and ása, probably originally a 1-form, and the remains of an e-sa-m, &c. (1 from 10), = 9.

ROBERT BROWN, JUN.

SCIENCE NOTES.

THE "Treatise on the Animal Alkaloids, Cadaveric and Vital," on which Dr. A. M. Brown has been so long engaged, is now through the press, and will be issued by Messrs. Baillière in the course of the present month. This work, which is prefaced by an introduction by Prof. Armand Gautier of Paris, discusses the

* As to the date of the Abu-Simbel inscriptions, the only discrepancy between Kirchhoff and myself is that he assigns them to the latter half of the reign of Psammetichos I.; whereas I see no difficulty in supposing a Greek to have assumed the name of the king long before, as soon as ever friendly relations had been established between the Greeks and that monarch.

ptomaines and leucomaines as the cause of disease, and opens up to the English student a branch of pathology which, through the fashion for Pasteurism, has been almost entirely neglected.

MEETINGS OF SOCIETIES.

ROYAL BOTANIC SOCIETY.—(*Anniversary Meeting, Wednesday, August 10.*)

J. P. Gassiot, Esq., vice-president, in the chair.—The annual reports from the council and auditors congratulated the fellows on the satisfactory condition of the society, the elections of new fellows being 36 above the number joining last year, and also in excess of those for 1884 and 1885. The total receipts, £6,581. 11s. 8d., also exceeded those of last year. The visitors, not only on ordinary days, but at the fetes, &c., were also much in excess; this might be due to the number of foreigners and strangers in London during this special year. One of the acts of the council to mark the year was the offer of a prize of a gold medal for the best essay treating of plants and vegetable products introduced into economic use during the reign of the Queen. In the more purely scientific work of the society the same progress is noticeable. The collections of trees, shrubs, exotic and other plants have been maintained in perfect health and vigour, while many new and rare plants, fruits, seeds, &c., from various parts of the world, have been added thereto, the whole forming a series of immense value and interest to the botanist and lover of plants. Belonging naturally to this part of the society's work are the facilities it offers to students and others engaged in botany, medicine and the arts. 684 free orders of admission to the gardens for terms of from three to six months have been given (51 of which have been given to artists), and 40,362 cut specimens of plants and flowers have been distributed for outside study and research. The quarterly journal of the society, now in its seventh year, contains many valuable notes and papers on plants and subjects connected with botany and floriculture, besides serving as a means of communication between the society and its fellows and correspondents in all parts of the world, eliciting thereby many new facts and discoveries of interest. In the meteorological department, the favourable situation of the station and the general reliability of the instruments are making the readings of greater value and more sought after each year. More particularly is this the case with the figures given by the very complete series of earth thermometers, ranging from three inches to 20 feet in depth, in solving the question of soil temperature and its effects upon the roots of plants.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HEAL, 115, Strand, near Waterloo-bridge.

Abraham, Joseph, and Moses in Egypt. By the Rev. A. H. Kellogg. (New York: Randolph; London: Trübner.)

IF Dr. Kellogg has attempted the impossible, he has at all events gone nearer to success than any of his predecessors. The identification of the Pharaoh of the Exodus is one of the most fascinating of Egyptological problems; and, although Dr. Kellogg's researches extend over a wider area and include an elaborate scheme for the reconstruction of the chronology of the earlier dynasties, the Exodus problem is the central feature of his book. The solution which he proposes is so ingenious, so plausible, and so original, that it at all events deserves to be carefully stated and considered.

Without discussing Dr. Kellogg's chronological hypothesis (which no Egyptologist, I imagine, will accept), it must first be noted that he starts from a solid historical standpoint with the identification of Rameses II.

as the Pharaoh of the oppression. The monumental evidence of Pithom having, as he justly observes, "settled that point beyond dispute," he goes on to assign the birth of Moses to a date coinciding with the thirty-eighth year of the life of Rameses II. If this synchronism is accepted—and there is no reason against it—the king would be seventy-eight years of age when Moses, at forty, fled into Midian; and the flight into Midian would occur just six years before Rameses associated Menephtah with himself upon the throne. Allowing eighteen more years for the reign of Rameses II. (including twelve for the joint reigns of father and son), and eight for the sole reign of Menephtah, thus making up the twenty traditional years assigned to the successor of Rameses, we arrive at a date which falls many years short of the time when Moses, at eighty, returned to Egypt to work out the deliverance of his people. Menephtah is thus excluded from identification with the Pharaoh of the Exodus; and so, according to Dr. Kellogg, are his immediate successors, Seti II. and Amenmeses, and perhaps even Siptah, to whose reigns, in whatsoever order we place them, he assigns an aggregate of fourteen years. By this calculation the close of the career of the last of these three would correspond with the eightieth year of Moses; that is to say, with the return of the law-giver to the land of Egypt. Thus, either Siptah or his successor would be the Pharaoh for whose intimidation marvellous things were done "in the field of Zoan." But that successor is the missing link in Dr. Kellogg's chain of evidence. After Seti II., Amenmeses, and Siptah, there ensued a period of anarchy, during which the country was at the mercy of local chiefs, the one warring against the other. It is of this period that we read in the Great Harris Papyrus how "for many years there was no ruler"; and, in point of fact, the monuments yield not a single royal cartouche till the advent of Setnekt, the founder of the XXth Dynasty. Dr. Kellogg meets this difficulty with great ingenuity. He first discusses that perplexing historical puzzle—the succession of Seti II. and Siptah, or of Siptah and Seti II.—which has so keenly exercised the wits of Champollion, Chabas, Eisenlohr, and Lefébure; and he does so fairly and lucidly. Upon this controversy I have no space to enter; but it may be said that the evidence of Manetho's lists, and of various extant monuments, would undoubtedly show Seti II. to have preceded Siptah, were it not for certain usurpations and obliterations of cartouches in the tomb of Siptah, which seem to prove that Seti II. was its latest occupant. Hereupon Dr. Kellogg asks if there may not be some possible hypothesis whereby we might be justified in accepting the monumental evidence, while, at the same time, accounting for the superimposed cartouches of the tomb. If the name of Siptah was actually plastered over, and the name of Seti substituted (a fact now obscured by the almost total disappearance of the fragments of stucco in question), may it not, after all, be possible that the usurping Seti was not Seti II.? With this, Dr. Kellogg points out that

"there was at this time another Seti, who was a prince of Cush, and who bore numerous other

titles, proving that he was at least a scion of the royal house. He was, moreover, not only contemporary with Siptah, but acted as a courtier under him. It is neither said nor intimated that he was Siptah's son. In fact, nothing further is known of him. He simply appears on two monuments—one found at the island of Sekel and the other at Assouan; and in the pictures he is represented as a youth rendering homage to Siptah, who is crowned. As he bore the titles referred to, and occupied the usual position of a prince of the blood, it may be inferred that he had some claim to the succession. Who was he? Now, curiously enough, there is a Manetho tradition that one of the Menephtahs of this dynasty, on occasion arising, sent his son Sethos, but a child of five years, into Ethiopia for safety, and himself fled thither subsequently. This Menephtah could not very well have been the Menephtah who was father to Seti II., for, as Chabas has shown, he died in peace, and was peacefully succeeded by his son; nay, the son had been already associated with the father before he died. Also, the very young age of the child Sethos of the tradition could scarcely be harmonised with the relative ages of Menephtah and Seti II., as they are ordinarily conceived. But Seti II. himself was also a "Menephtah," and could easily enough have had a son Seti, who, as hereditary prince, would be prince of Cush. Further, while there is monumental evidence that the reign of Seti II. began peacefully, there is evidence that would point to its having been suddenly cut short, so that it is altogether probable that his reign ended disastrously. . . . It follows that the Seti who was a prince of the blood, and afterwards Siptah's courtier, may well enough have been a son of Seti II., Menephtah, the child Sethos of the tradition, sent to Ethiopia for safety amid the troubles that harassed the close of his father's reign (pp. 137 et seq.)."

Having thus stated the claims of his candidate, Dr. Kellogg suggests that Queen Tauser, the wife of Siptah, was possibly the mother of this third Seti, married to Siptah, who is generally regarded as in some sense a usurper. The whole situation, in fact, as Dr. Kellogg arranges it, may be described as an Egyptian edition of "Hamlet"; and of this edition, whatever objections may be made to it on other grounds, it must at all events be said that it reconciles the hitherto conflicting evidence of the monuments and the tomb.

If Dr. Kellogg has supplied us with a successor to Siptah, he nevertheless hesitates to identify him with the Pharaoh of the Exodus. He inclines to make Siptah the last Pharaoh of the XIXth Dynasty, whose reign ended disastrously, and was followed by anarchy; and he conceives that the third Seti may have attempted "to stem the tide of confusion that ensued," and that he may have had time to dishonour the empty tomb of Siptah before he was himself swept out of sight by the convulsions that rent the fabric of the state. In other words, he is evidently disposed to conclude that Siptah was drowned with all his host. It is, however, not said in the Bible that Pharaoh was himself overwhelmed by the returning waters, and that inference is now generally rejected.

Finally, Dr. Kellogg not only believes, with Prof. Maspero, that the Hebrew Exodus took place during the anarchical period, of which we possess a contemporary record in the Great Harris Papyrus; but, taking the translations of Chabas and Brugsch for the basis of his argument, he holds that the

anarchy was caused by that great migration, and that the papyrus makes express mention of the event. The passage in question occurs near the beginning of the historical section, at the end of the second column. The people of Egypt, it says, "had fled out beyond," and those who were left in the interior were for many years without a ruler. Meanwhile, the cities were governed by overlords, who fought and slew one another. At last one Arisu, a Syrian, rose to supreme power, and exacted tribute from the whole country. His followers plundered the Egyptians of all their goods. "The gods, meanwhile, were treated as the people, and offerings were no longer made in the temples." This reign of terror lasted till Setnekht expelled the Syrian hordes and founded the XXth Dynasty. It is in the above narrative that Dr. Kellogg recognises a distinct reference to the Exodus. The crucial sentence upon which his argument hinges is the first. According to Chabas, it reads thus: "Egypt had fled out beyond. For all who stayed in the interior there was no ruler." The same sentence, according to Brugsch, runs as follows: "The people of Egypt lived in banishment abroad. Of those who lived in the interior of the land, none had any to care for him." Or, in French, "Il est arrivé que l'Egypte s'était jetée au dehors;" and in German, "Das Volk von Aegypten lebte in der Verbannung im Auslande." Of the two, Chabas has rendered the sense with greater literalness, and with most scrupulous care. The expression "s'était jetée" (in Egyptian, "Khaa") is remarkable. It implies a headlong flight; such a flight as we might imagine would be prompted by the terror of a great multitude seeking to escape, not only from plague and pestilence, but from a land which the gods might seem to have doomed to destruction. When it is remembered that not only the Hebrew population went out, but that a great "mixed multitude" went with them, the movement may fairly be described in the words of the papyrus as "Egypt had fled (or 'flung itself') out beyond;" and such an exodus would, as Dr. Kellogg argues, "leave the north-east part of the Delta comparatively empty." To this he adds that

"the destruction of Pharaoh and of his chosen captains and horsemen would sufficiently account for the land of Egypt being left without a head; rendering it needful, in the first instance, that each nome should look out for itself—a condition of things that would inevitably lead to the jealousies and ambitions of which the papyrus also speaks (p. 111)."

I have endeavoured to state Dr. Kellogg's contention as fully as space will permit, and so far as possible in his own words. Students of Egyptian history will judge his theory for themselves. Few, perhaps, will accept it unreservedly; yet none, I think, will deny that it is well conceived and closely reasoned, and that, given the thirty-eighth year of Rameses II. as the date of the birth of Moses, it very skilfully synchronises the Exodus of the Hebrews with the Egyptian Exodus of the Great Harris Papyrus.

Of Dr. Kellogg's reconstruction of Manetho's data for the XIIth and five following dynasties, and of the Procrustean process by which he cuts down the four Hyksos dynasties to

six reigns (making Salatis the leader of the invasion!) the less said the better. The whole scheme is purely fanciful, and can only be classed as another honest and futile attempt to square the vague chronology of the Bible with the still more vague chronology of the early ages of Egyptian history. To the same hopeless endeavour must be attributed the unquestioning faith with which he accepts the famous "Tablet of 400 years" as "a monumental time-period of the Shepherd Era," maintaining that "the Set-neb-pehti from whose reign the era dates can be none other than a Shepherd king." And this, he says, "is conceded by all Egyptologists" (p. 24). But Dr. Kellogg should surely know that the late Dr. Birch, who translated the tablet for *Records of the Past*, was always doubtful of this inscription, which he characterised as "in some respects peculiar, if not suspicious"; and that Maspero, comparing the tablet-date with a purely mythological date at Edfoo, recording the "363rd year of Horemkhu" (Horus on the horizon), is of opinion that the 400th year on which Dr. Kellogg erects his elaborate superstructure of chronological synchronisms refer to the 400th year of the mythical reign of the god Set, and not to any human ruler. Dr. Kellogg, by the way, writes of the tablet as being at the Boolak Museum, whereas it still lies in the sands of Tanis, where Mariette reburied it; and so well is it hidden that Mr. Petrie failed to find it during his extensive excavations in 1884. Dr. Kellogg follows Mr. Lund's lead in identifying Khoo-en-Aten with the Pharaoh of Joseph. Not having Mr. Lund's paper at hand, I do not feel sure whether he does, or does not, go farther than that gentleman when he hints that the Ka-em-ha of the Tell-el-Amarna bas-relief might possibly be identified with Joseph himself; but this really is to consider the question too curiously.

I must add, and with regret, that Dr. Kellogg has not invariably verified his quotations from original sources. This laxity has led him into some minor errors, and has caused him to commit one act of serious injustice. In a footnote to p. 54, he cites a passage from Brugsch's history, which represents Prof. Maspero as having stated that Rameses II. was but ten years of age at the time of the battle of Kadesh. If Dr. Kellogg had referred to the passage in question, he would have found that M. Maspero has never said anything of the kind. What M. Maspero actually did write is this:—"Dès l'âge de dix ans, Ramsès fit la guerre en Syrie, et, s'il faut en croire les historiens grecs, en Arabie" (*Hist. Ancienne des Peuples de l'Orient*, p. 218, 4^{ème} ed.). But this is simply a reference to the campaign of Seti I., in which Rameses, as crown prince, received his "baptism of fire." If Dr. Kellogg had turned to the original work, he would not only have found no mention of Kadesh at p. 18 (which he gives, also, it is to be presumed, from Brugsch); but on p. 220, *sqq.*, he would have seen how Rameses II. is described as being in the prime of life and surrounded by a numerous family, at the time of his father's death; and how, *four years later still*, there broke out in Syria that very revolt of the petty princes which was crushed, though but for a short time, by the battle of Kadesh. Dr. Kellogg

cites Brugsch's misquotation "as an instance of the mistakes that may sometimes be made by the most exact of men"; but as Rameses is depicted in the bas-reliefs accompanied by several grown-up sons at the battle of Kadesh, not even the most inexact of men could have been guilty of so gross an error. It is to be hoped that the author of *Abraham, Joseph, and Moses in Egypt* will henceforth be less ready to accept adverse criticisms at second-hand, and so cultivate that exactness which he very properly regards as a *sine quâ non*.

It should in justice be added that Dr. Kellogg's book is throughout distinguished by a spirit of wide toleration, and a strict fairness of argument which orthodox controversialists in general would do well to imitate.

AMELIA B. EDWARDS.

THE ART MAGAZINES.

It does not surprise us to find the articles in the *Magazine of Art* on "Current Art" and "The Salon" vigorously written and admirably illustrated, but it is disappointing to learn that the editor allows the exploded fiction of Palma's daughter to be perpetuated in his pages. It has long been known that Palma had no daughter, whether called Violante or by any other name. But the most remarkable thing in the number for August is an article by Mr. Richard Jefferies called "Nature in the Louvre." The well-known lover and admirable describer of nature has found her for once in art, in the mutilated statue known as the Venus Accroupie. He found in this figure the human impersonation of that secret influence which in old days beckoned him on in the forest and by running streams. "She expressed in loveliness of form the colour and light of sunny days; she expressed the deep aspiring desire of the soul for the perfection of the frame in which it is encased, for the perfection of its own existence." He draws from it the hope of some moral good greater than the best now known to man. As we read this astonishing outburst of enthusiasm engendered by the contemplation of a mutilated statue, we wonder whether any work of art has ever stirred the depths of any man's nature like this, and whether this particular work from the day when new and perfect it left the master's hand has ever roused the like emotion in Pagan or Christian, and whether it will ever do so again.

THE *Portfolio* has an unpretending but excellent etching by Mr. Colin Hunter of "A Banffshire Harbour," full of light and colour; and, besides a continuation of Mr. Walter Armstrong's "Scottish Painters," an appreciative article by Miss Julia Cartwright on Signor Costa and one on Boucher by Mr. Selwyn Brinton.

In the *Art Journal* Mrs. Meynell employs her pleasant pen in writing of Heidelberg, and Mr. U. Forbes tell us much that is interesting about Old Cromer. MM. Villars and Myrbach continue their clever partnership of pen and pencil. They have reached Betws y Coed, and have much to say and to draw about that shrine of English artists and tourists. The accounts of the exhibitions, the Royal Academy, the Grosvenor, &c., are done in a somewhat summary manner; and, besides a number of other illustrations, the number contains a bright and dexterous etching by Henri Lepand after "The Grape Harvest" by E. Debat-Ponsan;

Zeitschrift für Bildende Kunst, and its accompanying *Kunstgewerbeblatt*, for July contain their usual variety of interesting matter. A powerful etching by F. Krostewitz, after a picture by Wilhelm Diez ("Im Hinterhalt"), is one of several illustrations of an article on that

artist by H. E. von Verlepsch. The gabled houses at Rostock furnish Th. Royce with a subject for one of those interesting articles on old domestic architecture which are a constant feature in this periodical. An autotype of an unfinished engraving by the late French engraver Gaillard (portrait of Pope Leo XIII.) also deserves notice.

THE new volume of *L'Art* has at present dealt only with the Salon, the account of which is profusely illustrated with sketches by the artists themselves, and written by M. Paul Leroi with his usual frankness and force; but each part has contained an etching, including an admirable one by M. Ramus after a picture of a girl by Rembrandt.

CORRESPONDENCE.

EXCAVATIONS AT CHESTER.

Liverpool: August 15, 1887.

In 1886 the Royal Archaeological Institute, at their meeting at Chester, made a minute inspection of the walls of that city, with a view of determining whether any Roman work remained in them *in situ*. A sub-committee of experts was formed to analyse each point adduced, and the result was announced, by the Rev. J. Collingwood Bruce (historian of the *Roman Wall*), that nothing Roman remained visible *in situ*. This confirmed the view (first suggested by Mr. G. W. Shrubsole) which I expounded at great length in my *Roman Cheshire*; and it was endorsed by such antiquaries as Rev. H. M. Scarth, Prof. E. C. Clark, Mr. R. S. Ferguson, Mr. Walford, Sir Charles Newton, of the British Museum, Sir James Picton, &c.

It, however, proved unacceptable to the veteran antiquary Mr. C. Roach Smith, who in 1849, during the meeting of the British Archaeological Association in the city, had pronounced three different portions of the wall to be of Roman construction. Excavations made two or three years since, had, however, shown that one of these was the base of a mediæval ruined wall; another (that on the Roodeye) was no wall whatever, but a mass of large stones erected in front of the bank of the former estuary, with the view of keeping it from sliding forwards and thus ruining the wall on its summit; and the third, though faced with undoubted Roman stones, taken from some large buildings, was found to be a poor and late wall, much decayed.

In order to still further test the question, the British Archaeological Association arranged when holding its annual Congress (now proceeding) at Liverpool, to devote a day (Monday next, August 22) to Chester; and in the meantime, taking advantage of a slight settlement in the wall, the Corporation of Chester caused a portion of it, previously indicated by Mr. Roach Smith, to be taken down and rebuilt. This operation, now in progress, has revealed the fact that the wall at this point is composed of a mass of huge stones without mortar (and nearly all Roman) bedded simply in earth at their base and resting on the natural rock. Among these stones are large fragments of cornices, friezes, columns, capitals, tombstones, stones with sculptured figures, the upper half of a small altar, and what is probably a mediæval tablet with the figures of an ecclesiastic and a female sculptured upon it. The exact age of this last-named stone, will, however, I think, be difficult to determine. The whole of these (some twenty-five in number) were obtained from a length of about ten feet of the wall, which is seen to be composed similarly on either side of the excavation. The writer having descended a shaft some seventeen feet deep, and gone beneath the wall, can verify this.

With the exception of its having no mortar, the wall seems to be very similar to the

mediæval bastion of the wall of London, laid bare in Camomile Street in 1876, which was also composed of a mass of Roman sculptured stones; and another portion of the same wall laid bare on Tower Hill in 1852 still further resembles it. There is not a trace of the usual concrete foundation of a Roman wall; but on the south side of the city in Bridge Street, a part of the foundation of the destroyed south wall was found in March last, remaining eight feet wide, and standing two feet high, composed of boulders set in concrete, which was, with the greatest difficulty, cut through for the purpose of laying a gas main.

The new excavation, which is a little to the west of the Phoenix tower, and in the north wall, seems to point to the fact that the existing wall was built at the time the breach made by Sir W. Brereton's guns during the siege was repaired. It is impossible that it can be of any great age. Had it even been of the Edwardian period strong mortar would have been used.

The refutation of the idea that the wall close to the Northgate is Roman by no means affects Mr. Roach Smith's reputation as an antiquary. He judged by the stones on the outside, which are of Roman origin. He knew nothing of what was behind.

Among the new discoveries are five inscriptions, but so fragmentary that it is useless to reproduce them here. All have been sepulchral.

W. THOMPSON WATKIN.

PREHISTORIC TOMBS IN SILESIA.

New College, Oxford: Aug. 15, 1887.

Readers of the ACADEMY may care to hear of an interesting discovery recently made at a village called Sacrau, a little east of Breslau. Three graves of stone have been found, with remains of weapons, wooden and earthenware jars, ornaments in bronze and silver, &c., especially some curious fibulae. In the grave last opened were a golden necklace, some small rings, a gold fibula, and a gold coin IMP CLAUDIUS AVG. The graves have been ascribed to "the Romans." A trade route of imperial times certainly ran across Silesia connecting the Baltic and the Mediterranean, and Roman coins, &c., mark it all the way.

F. H.

NOTES ON ART AND ARCHAEOLOGY.

MR. PERCY GARDNER has been elected to the chair of archaeology at Oxford, vacant by the transfer of Prof. Ramsay to Aberdeen. We understand that Mr. Gardner will resign not only his post in the medal room at the British Museum, but also the Disney professorship at Cambridge, which he has held since the resignation of Prof. Babington. The department of coins in the British Museum has recently suffered another loss in the withdrawal of Mr. C. F. Keary.

MR. W. DIERKEN, following the example of last year, has now on view in the Continental Gallery, New Bond Street, a selection from the pictures exhibited at the Salon of 1887.

A CORRESPONDENT begs leave to notice one or two inaccuracies of statement that have crept into Sir Henry Layard's *Handbook of Painting*—a work described on the title-page as "based on the Handbook of Kugler." In the Introduction to the present edition it is stated that in 1851 an English translation of that part of it which relates to the Italian schools was edited by Sir Charles Eastlake; and this is followed up by the statement in the current number of the *Quarterly Review* that the translation referred to was the work of Sir Charles Eastlake. The facts are that the first and only translation into English of Kugler's work appeared in 1842; and this, though edited by Sir Charles Eastlake, was

made by the late Mrs. Hutton, of Dublin—a lady of singular gifts, whose accurate knowledge of German was only equalled by her command of the English language. Readers of the work in its present form—while acknowledging the boon conferred on all students of art by the labours of Sir Henry Layard in his reconstruction of, and additions to, the original—will not fail to regret the inequalities that have crept into a work which, when it left Mrs. Hutton's accomplished hand, was as perfect in the harmonious elegance of its style as it was remarkable for the faithful rendering of the original.

THE STAGE.

STAGE NOTES.

WE are requested to state that Miss Calhoun may be expected to arrive in London during the course of next month.

MR. OSWALD CRAWFORD is engaged, in collaboration with Mr. William Poel, in dramatising his novel, *The World we Live In*.

MUSIC.

MUSIC NOTES.

THE prospectus of the approaching Festival at Worcester (September 4 to 9) contains a goodly array of works. With "Elijah" on the first, and "Messiah" on the last day, the festival may be said to open and to end well. Schubert's fine Mass in E flat, and Spohr's "Last Judgment," if not novelties, are not heard too frequently. "The Redemption" is, of course, thoroughly suited to a festival in a cathedral city. At the miscellaneous concerts in the College Hall, Sullivan's "Golden Legend," Stanford's "Revenge," and other pieces, will be given. The novelty of the week—for such things are now the rule, and not the exception—will be an oratorio by Mr. F. H. Cowen, entitled "Ruth." The words have been selected from the Bible by Mr. J. Bennett; and, as in "The Rose of Sharon," so here, he has provided the composer with a book in which a simple Eastern tale is skilfully turned into a drama for music. The reapers and gleaners in the harvest field at Bethlehem naturally suggest singing and dancing; and Mr. Bennett, in filling up his outline, and arranging his figures, evidently remembered Mr. Cowen's strong points. The "Harvest" scene, with its quaint themes, its charm and fancy, and—as we expect to be able to add after hearing it—graceful orchestration, appears to be one of the composer's happiest efforts. There is some solid writing in the oratorio; for if at times Mr. Cowen shows his fancy, at other and appropriate times he shows his scientific knowledge, as in the closing chorus of the second scene, and in the "Praise Him" of Part 2. The *Leit-Motif* is introduced, but not on an extensive scale; and for this Wagnerites and non-Wagnerites may be both thankful. The composer will conduct his own work. Mr. Carrodus will, as usual, be leader of the orchestra during the festival, and Mr. Done and Mr. Williams conductors. The principal vocalists will be Mme. Albani, Miss Hope Glenn, Mr. Lloyd, and Mr. Barton McGuckin.

THE twenty-second Norfolk and Norwich Festival will be held at St. Andrew's Hall, Norwich, on October 11, 12, 13, 14. Mme. Albani, Miss Hilda Wilson, Messrs. Lloyd and Santley, are the principal vocalists announced. Mr. A. Randegger will be conductor. The novelties of the festival will be two oratorios—both expressly composed for the occasion: the one is entitled "The Garden of Olivet," written by the renowned double-bass player, Bottesini; the other, "Isaiah," by Signor Luigi Mancinelli.